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HAPPY FANNY FIELDS.

BRADLEY '03

THE MATINEE GIRL

SARATOGA.

Reading in the New York papers to-day of the opening of the theatres reminded the Matinee Girl of life's realities; of a world where work-a-day affairs crowd in and take all the grace and glory out of existence, and leave only a dull, monotonous grind with wheels creaking so audibly that they put one's teeth on edge and keep them that way all the time.

Here, at the fag end of the season, the earth is a different place altogether. We have music in the morning, and moonlight in the evening, and the days are lazy, languorous snatches, between short spaces consecrated to sleep.

No one wastes much time in sleep here, for there is so much doing. Though the racing be done and the racers and their followers fled, there has fallen a blessed peace over the land, and, in place of the horsey Saratoga, we have a horseless heaven; and the push is departed.

Here we live and are content. Each morning is a new beginning. Life has ceased to pall—to bore, to drag; it has become scintillant with little flames—of joy—of love—of laughter. The atmosphere throbs with the music of invisible choirs—singing in ragtime.

The laziness of the place is fascinating. Here we have no polo-mad-men, no Bridge-hungry-women. Nor is there the slightest attempt at social monkery. No one is trying to climb up the stick that leads to nothing.

This place is so different. That's the joy of it, and of us! There's none of the fierce chase after diversion that characterizes even our holiest of holies—Newport. It is this chase that always proves the lack of real satisfying happiness. At Saratoga, it is enough to be alive. One becomes oddly cognizant of the fact—it sounds like a chime—the joy of living.

Take our picnic places even, along the Jersey coast where the rude horde that is supposed to feel more than the cultivated bunch congregates, and what have we? A continuous inferno!

You stop to listen to the roll of the waves, and you get Hiawatha creaking out of a music-machine. You look yearningly into someone's eyes seeking for some beautiful mystery, and the odor of frankfurters drifts across your reeling senses and shocks you.

The charm of Saratoga is that it is so deliciously New Yorkese, without being quite the real thing. You go to the mountains for rest, change or whatever it is that we chase during the dog days and the nostalgia, for New York comes up and clutches at your heart and sends you home on the flying express.

At the rural hotels they serve you with newly laid eggs, and you sigh for some a few days older, as they serve them, *a la* Benedict, at the Hoffman House! After all, a newly laid egg is frightfully immature.

But Saratoga gives us everything. There is a feeling of nearness to Nature, and at the same time not too great a distance from Acker-Merrill, and Park and Tilford supplies. You never get that lonesome, heartsick feeling of being too far from the *Herald* building.

The corridors of the great hotels teem with life and flirtation microbes. You may be a saint at heart, but, instinctively, you assume the outside of a sinner as you scoop the Maraschino out of your morning melon.

No matter how strenuous may be your loves, your hates, your friends or your foes, here for once you get into that delightful state of mind, which, in the West, means that you must shoot out the lights and drift on a Summer sea.

Saratoga is New Yorky, but it is New York with a dash of Saratoga vichy in it, and it sparkles and fizzes naughtily. It is opulent with pink-backed, crisp bills that you see everywhere passing over cigar counters, flower stands and the tan cushions of shiny victorias.

Everything is on a large, lavish, splendid scale. We throw away our pennies for luck among the paper boys as we drive home from the races, and there is always a little silver among it, or the boys would scorn to pick it up.

The glint of gold is dazzling every one's eyes for every one is spending it instead of keeping it in his pockets. The place somehow reminds one of the boudoir of a smart woman who gives a pair of gloves to her maid when she has worn them once.

Nothing old, faded or mussy is allowed in view. There is a twinkle in Nature's eye here, and fountains of youth bubble from the ground like wine from a bottle.

Everything is spick, span, fresh, radiantly beautiful. The horses, carriages, even the boys who answer your bell partake of this infectious perfection of mood.

When you are a day at the American Spa and have worn a gown taken fresh from its box of tissue *sachets*, driven to the races, dined at the club and autoed to the Lake later in the moonlight, you feel like a millionaire, even though you may live in the Land of Up-Against-It-Fifty-Other-Weeks-in-the-Year.

The world suddenly grows young and happy to you. The Summer is filled with roses, wine, laughter and the kisses of some one you love. Everything sordid and unbeautiful is swept away in a glad wave of optimistic confidence in Fate's promise for you.

If the gods are seeking to destroy you, then you are glad they have chosen this time and place for your first dementia.

The grand stand each day at the races shows a gathering of pretty women and brave men that cannot be equaled the world over except, perhaps, at Monte Carlo, and there there is such a mixing of breeds that the gathering becomes too conglomerate.

But here we are all white, free and twenty-one! The faces are the same as those you see in a stroll up Fifth Avenue in the season, a luncheon at Sherry's or a drive through the Park.

At Canfield's you fairly gasp at the beauty of the marvelous, stately halls, built generously as though for the feasts of kings. Here velvet-eyed women with songs in their eyes and pearls about their throats dally with painted china, rare and beautiful, upon which pheasant tongues are served under a green sauce.

Here men with little devils in their glances smile across the table like monarchs of the universe as they pay the bills. Here, priests sigh into their burgundy as the *frou-frou* of a skirt or the patter of a French heel disturbs their meditations.

This is the playground of princes, and the game is to the swift. Deep in a trout pool you see speckled little morsels darting nervously as though they were getting as much as possible out of their short lives.

For you and I are breakfastless, and we choose with care two of the plumpest fish, and they are straightway dished for us broiled with lettuce leaves for winding sheets.

Some crisped potatoes, yes—and cream and coffee with golden toast under a silver cover, what? an omelette with truffles, and, as a mandolin tinkles behind a screen we have a dim feeling that we are good New Yorkers who have passed away, and this—this—is the reward—rather than the harp and wings we had pictured.

Then the shops give one another delirium when one is a woman, and at Saratoga one is glad that one is. Here are our Broadway jewelers, transplanted that we may enter, you and I, and you if you are nice you may buy me a diamond for my hair!

At the races, when tremendous money is won, what better use to put it to than to spend it here in these glittering little temples of temptation? Here are gowns and hats, and wispy little lace coats, and silk stockings on which we are wearing these days the names of our favorite yachts embroidered up the side like clocks.

Here, too, there are flowers in great bowls and vases, and, on a bit further, *bon-bons* from our favorite purveyor of sweetness. Here the shop men and women have that strangely obsequious politeness of those used to bowing people to carriages after having relieved them of their coin.

There is much money spent here, and it is all real money that we have taken from the bookies at the track to give to the polite robbers in the shops. The mammon of unrighteousness never lies idle for a minute. The men wear no wrist bags here for their change, as they do at Newport, but carry huge rolls, besides neat, flat wads in elastic bands, as emergency funds.

The women who step into the dashing victorias represent, each one, a little fortune as she stands. The frock may be of linen, one of those simple creations that are so stunningly worn here this year, but beneath it there are swirls of real lace, fine enough for the trousseau of a lady butterfly.

But, somehow, the Spa is distinguished by a lack of hurry, as well as worry. We toil not, neither do we spin in the search for the strenuous enjoyments.

Nerves are lulled by the gleam of greensward, the splash of a fountain, and the music of Victor Herbert. It is all a lazy, restful, dreamy Paradise, such as the Adam's might have wandered in—a garden where the boughs hang low within our reach, and no fruit is forbidden us.

THE MATINEE GIRL.

HAPPY FANNY FIELDS.

Happy Fanny Fields, whose picture appears on the first page of this week's MIRROR, has such a sunny nature and such a pleasing, even disposition that some years ago a well-known comedian surnamed her "Happy Fanny," and she has used the name ever since. It is a trade-mark with her now, and as she manages to distribute happiness wherever she goes, the name is quite appropriate. Miss Fields was popular in the United States for a number of years, but it was not until she went to London that her talent won full recognition. As soon as she appeared there in her quaint Dutch specialty, her smiling face and original methods took the Britishers by storm, and she has been a pet of the masses and classes on the other side ever since. During the past summer Miss Fields has been visiting friends in America, but she returned to England a few days ago to fill engagements that will keep her busy in London and the provinces until 1906, after which she will make a tour of the world, visiting Australia, South Africa and other countries. Miss Fields' success in England has been not only as an entertainer, but she has made many warm friends in social circles, who never tire of entertaining her and of being entertained by this gifted little woman. She was the first American performer to remain twenty weeks at the Tivoli and Oxford Music Halls, and whenever she plays return engagements at these houses she is sure of the heartiest kind of a welcome from her admirers. Her happy personality is shown in every word she utters and every turn she gives on the stage, and that is the great reason of her popularity. She has a laugh that is infectious, and even the coldest audience is compelled to warm up under the influence of her smile.

THE PRODUCTION OF PARSIFAL.

The Passion Play Society of America at a meeting last Tuesday appointed a committee of five to prepare a petition to Mayor Low requesting him to prevent what they term "a public scandal" in the production of Parsifal by Herr Conried. Legal steps may also be taken, as Lawyer Gilbert Ray Hawes is said to be preparing papers for an expected suit. He said last week: "We propose to show Herr Conried that there is also an equity side to American courts, and I doubt whether a literary or dramatic piracy, whereby a man can make thousands of dollars out of the property of another, simply because he is a foreigner, will commend itself very strongly to any court of justice."

MANSFIELD AND OLD HEIDELBERG.

Richard Mansfield has announced that rehearsals of Old Heidelberg, a new version of the play that achieved but little success last season with Aubrey Boucicault as the star, will begin at once. With it he will open the new Lyric Theatre. Mr. Mansfield in the play will assume the role of Prince Karl Heinrich and hopes to make an elaborate production of German court and college life.

ANECDOTE OF ROBERT BUCHANAN.

Robert Buchanan, the poet and novelist, had a mania for taking theatres on short leases in London when he could not induce managers to accept his plays. He wrote a drama called The Blue Bells of Scotland, which demanded a large stage like Drury Lane, as it contained a tremendous battle scene, but the managers would not have it, and he rented a little pill-box of a theatre called the Novelty, and produced the play at his own risk. It was an attempt to put an epic into a nutshell. The result was a disastrous failure. The receipts on the opening night were $350; on the third representation they fell to $30, and the critics tore the drama to shreds. On the fourth morning Mr. Buchanan entered the office of Howard Paul, who was his acting manager, and asked:

"What can be done to make this play go?"

"Go where?" replied Mr. Paul, affecting not to understand.

"What I mean is—to go down with the public."

"But, my dear Buchanan, it is going down as fast as it can. Don't hurry it. Look at last night's receipts."

"You seem to be in a chaffing mood."

"There is no use taking the matter too seriously. We must look facts in the face. The play is a failure, and the best thing is to substitute another piece, as you have excellent comedians in the theatre."

"But I am determined to make the piece a success. It will grow upon the public, if we can only get them here by some novel, daring scheme of advertising."

"But the press has told the public that it is not worth seeing."

"But the people who do come express themselves as pleased, do they not?"

"Without doubt."

At that moment a waggish idea shot through the active brain of Mr. Paul.

"Well, you say you would like a novel scheme of advertising. Suppose, then, you change the title of the play?"

The eyes of the dramatist opened wide.

"Change the title? What's the matter with that? It's a beautiful title—even the sourest of the blackguard critics admitted that—and familiar, too, to the commonest intellect."

"Granted; but you say you desire a daring method of advertising to call attention to the theatre. Now suppose you do a bold stroke and call the piece The Blue Pills of Scotland. That will attract attention and have an original, eccentric air." All this Mr. Paul said with studied gravity.

"My dear sir, are you mad?" retorted the dramatist. "You are burlesquing the whole thing, and from start to finish it is a serious play."

"But I have a logical reason for calling it The Blue Pills of Scotland."

"May I inquire in what way?"

"Certainly," replied Mr. Paul; "because whatever you do it will work itself out of the bill in less than a fortnight."

Buchanan, despite the continued ruinous want of business, persisted in keeping the play on the bills and closed the theatre at the end of his month's tenancy with a loss of over $5,000."

TO BE BURIED ALIVE.

The Emma Bunting company, managed by Earl Burgess, produced for the first time on any stage, at Pottsville, Pa., on Sept. 1, a comedy-drama in four acts by Frank Lindon, entitled To Be Buried Alive. It was staged under the personal direction of the author. The cast was as follows: Jim Hurley, Jack Caldwell; Richard Gorton, John Whiteside; Ben Mason, Frank Lindon; C. S. Bobson, Arthur Ritchie; Ira Hopkins, Harry Jenkins; Joe Pendleton, F. A. Howes; William Pickard, Richard Simmons; Elder Goodman, W. W. Newton; Dr. Montgomery, Claud E. Greth; Swan Wilson, Thomas Burton; Officer Tupper, C. Houseman; Amanda Pickard, Leona Leslie; Mrs. Pendleton, Florence Templeton; Widow Whitney, Jennie Bowen; Bessie Pendleton, Emma Bunting.

MRS. LANGTRY IN SOUTH AMERICA.

Lillian Langtry expects to appear in South America next year, and negotiations to that end are now under way, Mrs. Langtry being in communication by cable with theatre managers in Buenos Ayres and Rio Janeiro. Although no dates have been set as yet, it is probable that she will sail from Bordeaux some time the latter part of next August, her destination being the Argentine Republic.

ALEXANDER THE GREAT PRODUCED.

Alexander the Great, the new play for Frederick Warde and Louis James, had its first presentation at the New Powers' Theatre, Grand Rapids, Mich., on Aug. 31. The drama is by Collin Kemper and Robert Hughes and is in six scenes. The settings are said to be massive and imposing. From the local reports the play is evidently a success.

ENGAGEMENTS.

Mabelle Parker, re-engaged for the Venus Sextette in The Silver Slipper.

Harry Lockstone, for Ulysses.

Henry Crosby, for heavies in Walter Sanford's Stock company.

Scott Seaton, for three years with James Neill, for lead with The Hills of California.

Haysie Harrison, for A Hot Old Time.

Fred Lewis, for As You Like It, with Henrietta Crosman.

Franklynn Searight and C. Nick Stark, for At Cripple Creek (Western).

Baby Brown, as Little Darling, in The Game Keeper (Eastern).

Jeanette Lowrie, for The Wizard of Oz, second company.

George L. Cox, by Rowland and Clifford, for Over Niagara Falls (A. company).

Mr. and Mrs. John Daly (Ethel Paine), for John R. Sterlings' new production, A Daughter's Devotion.

E. A. Schiller, re-engaged by Whittaker and Nash, for business end of At Cripple Creek.

Ella Fontainebleau, by Whittaker and Nash, for leads in At Cripple Creek.

Frank V. French, as leading juvenile with Frederick Wilson.

Mathilde Cottrelly, by Florence Ziegfeld, for Mam'selle Napoleon.

Orrin Butler, by William A. Brady, as business-manager, Girls Will Be Girls.

Frank C. Harris, for The Millionaire Tramp.

Starr Pixley, advance, for Through Fire and Water.

Dorothy Reynolds, ingenue roles, for The Way of the Wicked.

J. A. Wallerstadt, by F. C. Whitney, for Dolly Varden.

Alexander Pollock, by Claxton Wilstach, lead for At Cozy Corners.

Carolyn Lee, re-engaged for Beyond Pardon.

Rose R. Anthon, by Joseph Brooks, for Ben Hur.

Maude Cleveland, Charles Seymour, and Will S. Miller, for New York Day by Day.

William J. Hines, by L. J. Rodrigues, for business end of The Fortune Hunters.

Mildred Kearney, for Winsome Winnie.

Agnes Earle, by Conroy and Mack, for lead in The Rising Generation.

Ida Werner, by G. H. Clarke, for lead in The Little Christian.

Mrs. Oldcastle, for the company supporting Rose Coghlan.

Goff Phillips, for Zig-Zag Alley.

Robert Irving, stage director, for James H. Wallick's Queen of the Highway.

Louis Morrell, re-engaged to support Rose Melville in Sis Hopkins.

Marie Kinzie, for At Cozy Corners.

Frederick Forrester, Fred Hight, Henry MacRade, P. J. Ford, Robert H. Bonts, George H. Hoffman, M. C. Stone, T. L. Steddard, Robert Owen, Charles W. Meakin, George F. Hayes, Caryl Gillin, Marie Brofnah, Margaret Oswald, Bessie F. Hight, and Helen Raymond, for the Charles B. Hanford company.

REFLECTIONS

Photo by The Royal, Brooklyn.

The above is a portrait of Darrel Vinton, who has been engaged to originate the leading role in one of Charles Taylor's productions. The season will open in September and the route includes all of the large cities in the East. The same author will write a play for Mr. Vinton in which he will star next season.

Wallace Sackett left the city on Friday evening to go in advance of Lost River. Jules Murry had originally selected Mr. Sackett to go ahead of Twelfth Night with Marie Wainwright as the star, but plans were afterward changed and Mr. Sackett assigned to the other production. Early in the Summer Mr. Sackett was identified with Pain's pyrotechnic display at Manhattan Beach. He had previously been associated with other dramatic enterprises.

Elizabeth Aldrich has been spending the Summer at Sea Bright, N. J.

David Montgomery returned to the cast of The Wizard of Oz last Monday night at the Majestic Theatre. The second act has been entirely refurnished and over two hundred new costumes were displayed. Allene Crater has assumed the role of the Lady Lunatic.

Anna Held, Gustav Luders, and Joseph Herbert arrived in New York from Belgrade, Me., last Monday, and at once began rehearsals of Mlle. Napoleon.

Maude Parker (Mrs. Frank Bush) is being featured by Saylor and Miller in their production of Hoyt's pieces, A Trip to Chinatown and A Stranger in New York, which open their season at Red Bank, N. J., Sept. 7.

Mr. and Mrs. Harold Blake have just returned from Portland, Ore., where they spent the Summer, and are rehearsing Dolly Varden with the Lulu Glaser Opera company.

Marion Chester, who recently closed a Summer engagement as prima donna with the Casino Opera company at Toledo, O., opened with Whitaker and Nash's At Cripple Creek company Aug. 17.

Cecelia Campbell is to originate the leading role in The Pride of Newspaper Row.

Herr Lautenschlager, the new stage-manager of the Metropolitan Opera House, arrived from Bremen last week.

Rehearsals were begun for the musical comedy, The Fortune Hunters, last Wednesday. Lola and Nellie Hawthorne are to be featured in it, under management of L. J. Rodrigues.

Maude Edna Hall and Carlton Macy have a five years' contract with Fred Niblo to star jointly in a new society drama by an American author.

The Pacific tour of Margaret Anglin and Henry Miller has been extended. They will go as far south as Los Angeles and as far north as British Columbia, then returning East will play the leading cities.

Sadie Martinot Nethersole has sued Lulu Tabor for $131 and costs. Judgment was entered last Tuesday in the City Court by her counsel, A. H. Hummel. Miss Nethersole claims she lent Miss Tabor the money.

Mr. and Mrs. Harry McRae Webster have closed their season with Proctor's Stock, and are now rehearsing with Lost River.

Anna M. Daly was granted a divorce with right to resume her maiden name from William R. Daly, at Boston, Aug. 20.

Dolly Dupree is this season playing the leading role of Bob in George Gill and company's A Little Outcast, Northern. Last season Miss Dupree played the soubrette role in the same play under the management of E. J. Carpenter.

Claire Armstrong, who returned from the South after a long Summer's rest a week ago, is rehearsing for her appearance in Checkers. Miss Armstrong was with the same company during its brief season on the road late last Spring.

Mrs. Jeanne Armour Powers, wife of Lieutenant Powers of the Twentieth, United States Regulars, has decided to return to the stage after three years of army life. She was a member of the Holland Stock company, Philadelphia, when she met her husband, some three years ago, and a year later they were married. She has signed with The Girl from Dixie company for a small part. The company will open at the Dearborn Theatre, Chicago, on Sept. 14.

Jean Lane Brooks, daughter of the late Major-General Edward J. Brooks, of the United States Army, has joined Henry W. Savage's English Grand Opera company to sing soprano roles. Miss Brooks returned from abroad, where she has been studying music for the past two years, on the *Kaiser Wilhelm der Grosse*.

The Hickman Brothers' musical farce, Down and Up, under the management of Joseph H. Arthur, opened its third season at Bayshore, L. I., Aug. 24, to a good house. The new musical numbers were one of the many pleasing features of the performance. The company is booked for thirty-nine weeks.

Pearl M. Butterfield, of Lowell, Mass., is appearing as a young Virginian girl in support of Orrin Johnson in Hearts Courageous. Miss Butterfield is a god-daughter of the late General Benjamin F. Butler, is a descendant of Governor Winthrop, the first Executive of the Massachusetts Colony, and is related to the Adams family.

Bertine Robeson, two years leading lady for Mittenthal Brothers, was granted a divorce from Myles McCarthy (Jack Palmer), in Cleveland, O., on July 28, and her former name, Mrs. Percy West, was restored to her by the decree.

Percy Haswell will be starred this season under the management of George Fawcett, who will probably send Miss Haswell to New York early in the Spring with her new play, The Favor of the Queen. She will also present on tour Romeo and Juliet. The new play is by Roy S. Sensabaugh, and introduces William Shakespeare as a character.

H. V. Esmond's play, Imprudence, under which name it was presented in New York last season, was presented in London last Wednesday night, under the title of Billy's Little Love Affair, and was very well received.

IN OTHER CITIES.

KANSAS CITY.

Herbert Kelcey and Effie Shannon in Sherlock Holmes was the attraction at the Grand Aug. 30-5, playing to capacity audiences. The play was seen here at the Willis Wood last season with William Gillette in the title-role, so comparisons were bound to be made. The present presentation of the piece, however, compares most favorably with the original, both as to co. and mounting. Mr. Kelcey's Sherlock Holmes was along the direct Gillette lines, and was thoroughly commendable throughout. Miss Shannon as Alice Faulkner, had but limited opportunities for one of her ability, but she makes the most of the part in every way. The Professor Moriarty of David Davies was an excellent piece of work worthy of much praise. The role of Dr. Watson was well cared for by J. Palmer Collins, and Frank L. Davis as Forman was very good. Charles L. Morgan proved both clever and amusing as Sid Prince, and James and Madge Larrabee were well done by Charles Canfield and Lorina Atwood. Walter McArdle, J. Archie Curtis, and Winona Shannon also deserve mention. The production was exceptionally well staged. William H. West's Minstrels 6-12. Under Southern Skies 13-19.

The Century Theatre opened its doors 30 for the season, presenting the Jolly Grass Widows as the initial attraction. The theatre is under the direction of the Empire Circuit co. this season and will be run as a burlesque house. The interior has been prettily redecorated and presents a most pleasing appearance, while numerous small conveniences add greatly to the comfort of its patrons. The opener proved to be a jolly little farce with lots of catchy music and bright snappy talk, and, rather contrary to expectations, was a strictly clean, respectable attraction. The piece was very prettily staged and costumed and the many musical numbers were enthusiastically received. Individual honors easily belong to Alex Carr, whose Hebrew impersonation was the hit of the performance. He was very ably assisted in the comedy work by Guy Rawson and Nat Fields, who did the Irishman and Dutchman very creditably. Joseph E. Howard was well received in several vocal numbers, while Marie Theresa and Ruth Everett also shared in the applause. The chorus was a most pleasing feature. The house was packed on the opening night and the audiences continued large throughout the week. The Bowery Burlesquers 6-12. The executive staff of the theatre is as follows: Joseph Barrett, manager; Joseph R. Donegan, business-manager and treasurer; Charles Higgins, musical director; Charles L. McChesney and J. L. Martin, advertising agents, and Thomas Foundation, stage carpenter.

Hello, Bill was the Auditorium offering 30-5, playing to good sized audiences. The piece has been seen here before, but the presenting co. was rather exceptionally clever and made much of the farce. The leading role, that of William Fuller, was excellently cared for by Harry Blakemore, a former member of the Woodward Stock co. here. Mr. Blakemore has that quiet style of humor that is particularly amusing, his acting never being over done. Frank Mostyn Kelly as Christopher Cutting, scored a decided hit. Pauline Hickler was good as Harriett Sterling and Irene Hobson did well as Isabelle Dare. Phillip Sheffield, Erhlin P. Gayer, Arthur L. Cogliser, Katherine Clifford and Kathryn Vincent also deserve mention. Reuben in New York 6-12. A Deserted Bride 13-19.

Human Hearts made its annual appearance at the Gilliss 30-5, playing to the usual immense audiences. This play comes to the Gilliss year after year, and still seems to retain its hold on the people as strong as ever. If Gilliss patrons were allowed to vote on the most popular play of a season it is almost safe to say that Human Hearts would win in a walk. The production was kept up to its former excellent standard in every way. John D'Ormond is seen in the role of Tom Logan this season, and Agnes Fuller plays Jeanette Logan. Chief in their support are Forrest Cummings, Henry J. Yorkey, Connie Thornton, Harry Lane, Nedra Ferey, Mrs. Sam Shaw, and Little Edith Mendoza. The James Boys in Missouri 6-12.

Sorrentino's Banda Rossa opened its last week at Electric Park 30, playing to the usual big crowds. The Park has enjoyed a most liberal patronage since the Banda Rossa engagement, in spite of a great deal of unfavorable weather. Guy M. Daily, swimming instructor at the Electric Park Natatorium, made a new record there Sunday. He swam a mile, walked a mile, and ran a mile in forty eight minutes and two seconds. J. H. Sterrett formerly held the record at fifty-five minutes and fifty-one seconds. This is the last week of the season at this resort, the closing date being set for 7.

Business continues good at Forrest Park in spite of cool weather and the fact that the downtown theatres are now opening up. Another good bill at the theatre 30-6 headed by the Delaur-Debrimont Trio attracted good crowds to the theatre. Other attractions continue to good business. About one more week will probably see the end of the season at this popular resort.

Kansas City's most exclusive playhouse, the Willis Wood, will open its doors 7, offering When Johnny Comes Marching Home as the initial attraction of the new season. Florodora will be the second week's offering and the management offer an excellent line of attractions to come. The house has been in the hands of the workmen during most of the Summer and is now entirely completed in every part. The additions in decoration mark a vast improvement over the interior as seen last season. The Woodward and Burgess Amusement co. are in control of the house again this season. The executive staff will be as follows: Walter Sanford, business-manager; John Scott, treasurer; C. A. Hecker, assistant treasurer; John Behr, orchestra director, and Ted Allen, doorman and head usher.

The Symphony Orchestra directors announce that they have secured Madame Schuman-Heink, Suzanne Adams and Maude Powell as soloists for their forthcoming season. Several others of equal note are to be added to this list and the season of 1903-4 promises to eclipse all previous records made by this excellent organization.

Signor Sorrentino, director of the Banda Rossa, has announced that he will leave for Italy shortly after the completion of his engagement here, and will probably remain there until some time in April.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

Two plays new to Indianapolis were presented at English's Aug. 31, 1, for the first time, by Henry E. Dixey and an excellent co., before an audience that thoroughly appreciated the enjoyable double bill and the merit of the players. The versatility of Mr. Dixey has long been recognized by theatregoers throughout the country, and his wonderfully clever work in portraying two characters that were entirely different from every viewpoint was, therefore, no surprise to those who had witnessed his many splendid performances in the past. Over a Welsh Rarebit proved highly entertaining, and Mr. Dixey and Scott Cooper both scored. Facing the Music, which followed, proved to be one of the brightest, wittiest and, withal, most laughable little plays seen in Indianapolis in a long while. James Henry Darnley, who wrote it, is evidently skilled in the "business" of the stage, for the piece is the work of a master hand. While based on complications more or less familiar in farcial comedies, it is put together in such an expert manner as to seem quite new. Mr. Dixey as the American Smith showed that as an actor of light comedy parts he has few equals. The part did not call upon his finer qualities as an actor, but it brought out his natural humor in a delightful way. He was handsome, easy, graceful and breezy throughout, and always funny, too. F. Newton Lindo played the role of a sober minded little curate in a comical manner, and George Backus as Dick Desmond, Joseph Allen as Colonel Duncan Smith, and Scott Cooper as the blundering detective gave the admirable portrayals to be expected of such finished actors. The women of the co. were all charming. Grace Heyer appeared as the curate's wife, Mabel Smith, and played the part in a sweet, winsome manner. Miriam Nesbitt as the other Mrs. Smith was very pretty and displayed the right amount of spirit for the character. The role of a vivacious actress—the woman with whom the American Smith has the encounter in the fog—was taken by Gertrude Gheen in an exceptionally clever manner, and Adelia Barker as the housekeeper at the flat made a good deal of a small part.

The Park came near breaking all records 31-2. The crowds were so large that hundreds were turned away and the theatre was packed to every inch of available space. On the Bridge at Midnight, which opened at the house, is a full-chested melodrama, with the usual amount of tears and laughter, heroics and scoundrelism. The play, while of the ordinary brand, is capably interpreted and elaborately presented. Perhaps the best thing about it is the beauty of the stage settings and in the unique and intricate mechanical devices that are used in several scenes. In the second scene of the third act, a drawbridge over the Chicago River is represented. Just before one of the most thrilling moments of the play a big steamer comes puffing up the river. The bridge parts, swings upward, the steamer passes through, and the bridge is again swung into place. It is most realistic and cleverly executed. Almost at the same moment an electric car slides along an avenue in the distance, so real that one feels like reaching for a ticket. The story of the play is hackneyed, but it is brightened by the excellent acting of George Klint as Herman von Schulzberg, the manly, simple hearted German, who puts the villain to rout and wins for his brave deeds the love of Katherine Hastings, a part acceptably taken by Lillian Hayward. Of the other principals, Alma Hearn as Reddy and Blanche Holt as Bridget Rooney were passable. William Monroe enacts the part of Antonio Guillistanpi, a villainous Italian, realistically.

The first big entertainment to be given in Tomlinson Hall after the present improvements are completed will be in the hands of the local lodge of Elks. The first week in December has been chosen, and the "best people on earth" promise to surprise the city with a performance the equal of which has never been seen in Indianapolis. The money that is realized from this undertaking will be spent by the Elks in charity. They intend to give the poor children in Indianapolis an extra big time Christmas week, and for this purpose they are raising the money. Lodge 13, as the local herd is known, has been a leader in dispensing charity, and it purposes to make this the biggest success of anything that has ever been given in Indianapolis.

Jessie Bartlett Davis and her husband, Will K. Davis, of Chicago, have made entries for the Indianapolis Horse Show, and will send a string of their best horses from Mrs. Davis' stock farm, near Crownpoint.

GEORGE S. APPLEGATE.

JERSEY CITY.

The season at the Academy of Music opened Aug. 31 with Jim Bludso as the attraction until 5. The house is neat and clean, with new carpets, a new stage, the dressing-rooms thoroughly overhauled, and of Henderson as its proprietor. The house was packed also the outside of the building. It is now, as always, a cozy, comfortable theatre, and worthy the name of Henderson sea its proprietor. The house was packed at the opening performance, and Jim Bludso gave satisfaction. The production is placed on the stage with care, all the scenes are strong and well brought out, and the co. is capable. Arthur Norris has cleverly blended pathos and comedy, and the finales of the acts are sensational enough to satisfy the most exacting. A. S. Lipman as Jim Bludso was the rough, rugged, good natured man that the author of the Pike County Ballads intended him to be, and he played the part in capital style. Hugh Cameron was one of the best stage villains ever seen here. He warmed up to the part and proved himself an artist. John J. McCowan as Tom Taggert was strong and his speech in the last act was a gem of work. Harry Le Van as Gabe (Little Breeches) was natural and invested the part with a childish glow that was refreshing, and he made a genuine hit. Lorraine Dreux as Gabrielle, the wife, had but little to do, but she was forceful, sarcastic, and received round after round of hisses for her betrayal of the husband. Margaret Conklin as Kate Taggert was very good, and handled a difficult part with much discretion. The other good characters were by Howard Truesdell as Joe Bowers, a fine part; Harry Norman as Judge Finn, Charles E. Sturges as the Parson (and a clever parson he made), Charles McCullough as Banty Tim, James Kavanagh as Whisky Brown, Sara Baron as Moll Taggert, Celia Rosewood as Sheeters, and Grace De Witt as Augusta. Pleasing singing specialties were introduced by the Transatlantic Four and Harry Le Van. A Hot Old Time 7-12. Under Two Flags 14-19.

Arizona at the Bijou Theatre 31-5, drew fine audiences, and the play although seen here for the past four seasons, gives the best of satisfaction. The production is a fine one, and the co. one of the best that has ever appeared here. The play is a stage presentation that can be seen more than once without any lapse of interest on the part of the auditor. The co. is fully adequate to all requirements. Joseph Greene is easy and natural as Canby, the ranchman. He is a good actor and makes the part a strong one. John T. Burke was excellent as Colonel Bonham. Francis Ball as Lieutenant Denton was fine. Herman Lieb as Captain Hodgman was forcible and good. Ben Deane as Doctor Fenlon was, of course, excellent. He has been playing the part for many seasons. Charles Graham is capital as Sergeant Kellar. Escamillis Fernandez as Tony was fine. Alma Bradley as Bonita was vivacious and all that could be desired in the part. Eleanor Wilton as Mrs. Canby was motherly and natural. Eleanor McKee was capital as Estrella. Ruth Hayes sympathetic as Lena, and Sue Belle Mead good as Miss McCullough. Annie Ward Tiffany in Shadows of a Great City 7-12. Nellie McHenry in M'liss 14-19.

William A. Brady has leased a building in this city for storage purposes. He will also use it for painting and building scenery. It is likely that hereafter all the Brady stage productions will be prepared in this city.

Harry M. Hyams, manager of the Empire Theatre, Newark, and formerly a resident of this city, who has been a commissioned Justice of the Peace, will be retired by the State Secretary soon, much to the relief of Mr. Hyams. The Judge will retire from the bench without ever having committed any delinquent to jail or making any young couple happy for life. He doesn't like the business.

Michael Alexander, of this city, has commenced his fifth consecutive season with the Bostonians as stage machinist.

Charlotte Huntington, of the 'Way Down East co., was sued for the price of a wig here 1. She won the case, as the wig did not fit.

Charley Langobee, formerly of the Academy of Music, is now stage carpenter with The Silver Slipper co.

WALTER C. SMITH.

ST. PAUL.

The regular season was opened at the Metropolitan Opera House Aug. 27, when Augustus Pitou presented Chauncey Olcott in his new play, Terence, with a very capable co. in support. Mr. Olcott opened his season in an engagement of ten nights and three matinees 27-5, with the first presentation of Terence on any stage. Despite the heavy rain storm prevailing first night, the theatre was filled to capacity by a fashionable and an appreciative audience. Terence is a fine play and contains strong dramatic situations admirably worked out. The dialogue is bright, snappy and amusing, and the story awakens interest from start to finish. The second and third acts were particularly strong and effective. It is the best acting drama Mr. Olcott has ever had, and it was admirably presented by the best co. ever engaged to support Mr. Olcott. In the title role Mr. Olcott has a part that fits him exactly. He acted with spirit and spoke his lines with convincing spontaneity. His pleasing tenor voice was heard to advantage in four new songs. Augustus Cook, as Simon Foulcher, an unscrupulous lawyer, admirably looked the part and offered an exceedingly clever characterization. H. S. Northrup did some decidedly good work as Captain Lovell. Harry Hanscombe was excellent in the role of Sir Greville Fanshaw. Matt B. Snyder's Pat Ryan was an unctuous impersonation. Adelaide Keim, the leading woman, was a winsome and charming Maureen De Arcy. Miss Keim is endowed with a most agreeable personality and voice, and she created a very favorable impression and is a distinct acquisition to Mr. Olcott's co. Elizabeth Washburn contributed an excellent bit of acting in the role of Mrs. O'Hara. Amanda Wellington was distinctly good in the role of Lady Fanshaw. Rose Snyder as Mrs. Malpas, Edith Miller Cook as Lady Flasbe, Mary Moran as Mad Sheela, Eugene Forde as Judy, George Brennan as Tim O'Brien, and C. N. Schaeffer as Hogan offered excellent work. Dolly Forde and Blanch Alexander were two charming children. The piece was finely staged. 'Way Down East 6-12.

The Princess Chic was presented by John P. Slocum and the Kirke La Shelle Comic Opera co. at the Grand Opera House 30-5. The patrons of the Grand enjoyed a musical treat. On opening night the theatre was packed. The co. is strong in number and musically and gave an excellent performance. Vera Michelena, young, pretty, and talented, as Princess Chic acquitted herself admirably. Beatrix Bronte scored in the role of Estelle. Elfred Busing has a rich and pleasing contralto voice that was heard to advantage in the role of Lorraine. Forest Huff was excellent as Charles the Bold. N. E. Daigmault gave an excellent rendition to the part of Francis Marquis of Claremont. Thomas C. Leary, who has been here before in the character of Chambertin, was stronger and funnier than ever before and offered the best comedy work of the play. Harry Lane and George Thomas, as the two soldiers of fortune, contributed a large share of the comedy. Fred Bailey as Pommard, handled the part finely. Julia Kohles as Raoul, Dorothy Williams as Picquet, and others in the cast offered good work. The chorus was strong and effective and showed excellent training. The production was staged handsomely. The Price of Honor 6-12.

Charles Regna and May de la Barre have been engaged by Manager Evans to support Frederick Montague in Valley Forge. Mr. Regna will play Doctor Obadiah Willard and Miss May de la Barre will portray Aunt Tabby.

Executive staff Metropolitan Opera House, season 1903-04: L. N. Scott, lessee and manager; Harry E. Ricker, assistant manager, treasurer and press agent; F. E. Fox, assistant treasurer; Charles Breslauer, advance agent; James E. A. Robertson, stage carpenter; Charles Bernstein, property man; Robert Golling, electrician; H. H. Purnhagen, master mechanic; D. Muhlenbruch, musical director.

The Minnesota State Fair 31-5 had an auspicious opening 31. It was the largest crowd ever seen on the grounds on the first day of a State Fair Week. The exhibits are more numerous and better than ever. The amusements are more entertaining. The racing is a particularly strong feature. The famous horse, Dan Patch, the record breaker, gave a great display of speed. Schreyer's bicycle leap from a high trestle was a thrilling sight. The acrobatic exhibitions were excellent.

GEORGE H. COLGRAVE.

SPRINGFIELD, MASS.

Ward and Vokes brought their Percy and Harold vehicle for the season of 1903 to the Court Square 1. It is entitled A Pair of Pinks, and in it the two stars change their costumes for the new season, appearing in bewildering suits of baby pink, trimmed with black, otherwise their make-up is the same. The plot of the piece is mainly that a millionaire has a fad of establishing a private jail, in which to incarcerate social nuisances, and the two stars impersonate a pair of Pinkerton detectives, who have been engaged in England to take charge of it. This leads up to the climax in the second act, which shows the interior of the private jail. Some one asks who the warden is, and Ward replies "Warden Vokes." The stars have a good supply of rapid fire fun, and the best opportunity in the jail scene, with the various culprits in for burlesque offenses, and this can be developed to be even funnier than it is. The three Daly Sisters are strong factors in the organization, Margaret Daly Vokes as the innocent country girl, who has the Dan Daly way of singing, Lucy Daly in song and dances, and Vinie Daly, the youngest, and a new addition to the co., this season, in a remarkable ballet dance in ordinary short skirts. The three with chorus had the song-dance hit of the co., "The Sweetest Girl in Dixie." Charles Howard made a hit as the Jew. Gus Bruno was good as the German, and Ethel Robinson, Edith Palmer, Edward Mumford, and the large chorus, "mostly girls," who were lavishly gowned, were appreciated. The audience was very large. The co. opened the season the night before in Holyoke.

Corse Payton's Brooklyn Theatre co. closed its very successful fortnight's engagement 29 to two packed houses. Mr. Payton has box-office evidence that in Springfield welcome hasn't begun to be even a little bit worn at the edges. Our New Minister 7. York State Folks 8. The Silver Slipper 9. Daniel Sully 10. Hearts of Oak 12. Elimore Sisters 19.

Whoever writes this column for THE MIRROR in 1903 will probably be called on to record that Elmer E. Vance's Limited Mail, with Beatrice, played to capacity at some Springfield theatre. That was the case at opening of the New Gilmore 29-2, and the comedy of the famous railroad play, now in its fourteenth year, and its well-handled moving train scenes, that no successor has blurred, caught the house as usual. Harry Lawrence is still the section boss, and sang Jimmy Mullen's new song, "It Was the Dutch," for the first time in the house where Mullen was so long musical director. Coming are A Great Game 3-5. The Man Who Dared 7-9. On the Frontier 10-12. The Fatal Wedding 14-16.

The Grand Opera House opened the week with the Dainty Paree Burlesquers, who gave a lively bill to good business. A very pleasing feature of the performance was the singing of Master Jack Strouse with "animated pictures," which were groupings of the chorus girl to illustrate the songs. The olio in the order of its popularity was Rich and Wilber, the Ward Sisters, Elonan and Kearney, Flossie La Van, and Sam Green.

Old Jed Prouty, the personal favorite, with Charles Cowles and Harry Morse in the leading parts, opened a three-day engagement 3 to large business. New songs, new specialties, and new scenery throughout freshen up this season's tour. Cowles' Old Jed and Morse's Zeb Hardy are character studies not easily improved, and the co. throughout is excellent. Coming: William T. Keogh's new production, New York Life, a play by James R. Garey, will have its first performances at the Grand 7-9. The Brigadiers 10-12. From Rags to Riches 14-16. Reilly and Wood's Big Show 17-19.

The Nelson will open 7 with The Smart Set, which plays the week. Tom Brown is playing Ernest Hogan's part.

EDWIN DWIGHT.

MILWAUKEE.

The Bijou opened the season Aug. 30 with Two Little Waifs to S. R. O. The house has been renovated, and presented a snug and bright appearance. The performance was heartily enjoyed by the large audience, both play and players winning unstinted applause. Blanche Shirley created great interest and mystification by her clever impersonation of the dual roles of Nell and Della. Stanley and Lolita Lamb, two remarkably clever children, were vociferously applauded. Sully Guard and Burt L. King gave good portrayals of the principal male roles. Francis Jones was funny in the comedy part and received a warm welcome. June Ijames showed herself to be a player of marked talent. Satisfactory portrayals were offered by Melvin Hunt, J. D. Murphy, and Nell Gibson. The scenic effects were up to the standard of Lincoln J. Carter's productions, and a very pleased audience filed out of the theatre at the conclusion of the performance. In Old Kentucky will make its eleventh annual visit 6-12.

The Thanhouser co. appeared in The Adventures of Lady Ursula at the Academy 31 before a large audience. Edith Evelyn assumed the role of Lady Ursula and offered a very commendable performance, while Edgar Baume gave a well balanced and satisfactory interpretation of Sylvester. Albert Brown's portrayal of the Earl of Hassenden could not have been improved upon. Angela McCauli was good as Dorothy Fenton. Morris McHugh as Mr. Blimboe was excellent, and Lee Baker and James Kyrle MacCurdy as Dent and Castleton, respectively, contributed most artistic renditions. A clever bit was given by James Boshell as Quilton, and the remaining parts were unusually well handled. The co. treated the third act with especial skill, making the scene exceedingly effective and interesting. The production was handsomely staged, the scenery and furnishings being in keeping with the period, and the audience evinced the heartiest approbation. Blue Jeans 7-13.

A large audience gathered at the Alhambra 31 to witness the performance of The Buffalo Mystery. The principal characters are well played by Phineas MacLean as Bunnell, Lillian Rose as Mrs. Pendick, Louis Dean as a detective, James Williams in a comedy Irish role, Charles Barrington as a German waiter, James Norval in a juvenile part, Isabelle Barr as Mrs. Bunnell, and Leota Clyde Rogers as Lena Schwartz. Pearl Stanley in the ingenue role is one of the prettiest and most accomplished young actresses ever seen here, and her clever work could hardly be too highly praised. Guy Durrell marred his interpretation of Pendick by overacting. The scenic effects, including a representation of the renowned automobile tragedy, were full of realism and startling surprises. Charles Barrington deserves mention for a clever specialty introduced by him that brought down the house. Haverly's Mastodon Minstrels 6-12.

The business done at the Alhambra last week by Holly Tolty was a record breaker for the house. The performance, however, certainly merited the patronage, and it is understood that a return date has been secured. Individual hits were scored by Irving Brooks, M. La Pell Dixon, Harry West, F. G. Gallagher, J. J. Barrett, Charles H. Phillips, Lillian Durham, and Albert Livingston.

Gilbert Faust's own production of The Two Orphans will occupy the Pabst Theatre 6-12.

A Chinese Honeymoon will open the Davidson week of 6-12.

Marie Hammitt, a clever member of the Holly Tolty co., attracted considerable attention in that production last week.

Dr. Oscar V. Deuster, formerly of "The Schote," has resumed his connection with the German daily press, and is now dramatic critic of the "Milwaukee Herold."

CLAUDE L. N. NORRIE.

COLUMBUS.

'Way Down East drew fair business at the Southern Aug. 31-5. The Anna Moore of Ruby Bridges was far more convincing than the enactment of the role as given on the occasion of the presentation of the play by the original co. The remainder of the cast met requirements.

Heavy business continues at the Empire. Lovers' Lane was the bill 31-5, and the many patrons of this most popular playhouse thoroughly enjoyed the rural drama as interpreted by the equally popular co. The most noteworthy phase of the production was the impersonation by Fay Courtenay of Simplicity Johnson. Miss Courtenay not only simulated with a complete comprehension the girlish venturesomeness of the character, but at intelligently selected moments flashed bare the heart's attitude in the seriousness of childhood. The others of the co. imparted to their delineations the essential meanings and aspects, adding consistent individual touches of their own.

The Irish Pawnbrokers opened the season at the Grand 31-2. The farce has little to recommend it to the consideration of the theatregoer.

The Darkest Hour 27-29 and Her Marriage Vow 31-2 played to fair business at the High Street.

A new theatre has arisen in the local firmament. It is called the Edison, is located on the west side of High Street, between Town and State streets, and is to afford our denizens an opportunity to enjoy vaudeville at one dime per head. The indications are that there will be a total absence of the aforementioned form of entertainment in this city during the present regular theatrical season, and the venture may ultimately result in a vaudeville house of the first order. The various persons holding cards in the Capital City dramatic game are on the alert, and from visible signs it is patent to an observer of things theatrical that the most aggressive fight for business that has ever been waged in Columbus will occur during the present season. The phenomenal success of the Empire co. has opened the eyes of the various managements to the fact that something must be done in order to attract houses of sufficient [illegible] to places of amusement on a paying basis, and at this stage of the game it is difficult to tell which of the finals of the battle will be [illegible].

W. W. FINLEY.

LOUISVILLE

The New Masonic Theatre is dawning for its second week of the season, Aug. 31-5, was A Desert Bride, with Rosabel Morrison in a star part specially written for her by the author Fitzgerald Murphy. She is well remembered for meritorious work as Marguerite in Faust with Lewis Morrison. The part in the new play is a well fitting one and was well played. Her supporting co. is a good one and the special scenery and incidental music noteworthy.

Kurksamp and his band gave two concerts 30 to large houses at the Masonic. The programme was an excellent one, and the vocal numbers rendered by Agnes Champoux, Elmer Merker, and John Kurksamp happily selected and well sung. Are You a Mason 7-12.

The Avenue Theatre had a strong drawing attraction 31-5 in The Scout's Revenge, a stirring melodrama of the plains. The co. is a strong one and the attendance was very large. The Queen of the Highway is underlined.

Al. G. Field's Minstrels will open the season at Macauley's 14, and will be followed by the best of the good things offering for the dramatic season, which is booked solid at Macauley's.

The season at Hopkins' Vaudeville Theatre at the old Temple will open 6 with a fine co., headed by Madame Louise Mantelli, late of the Metropolitan Opera co.

Hugh Griffith, the door-keeper at the Avenue, although still a young man, is a veteran in the business and is deservedly popular.

The Louisville Horse Show, a National event, is announced to open at the Horse Show Building 29.

Al. Bourlier, the veteran ex-manager, has returned from a successful business trip.

Colonel John D. Hopkins, of the Hopkins' circuit of vaudeville theatres, was one of the visitors of the week. He was here incidentally to prepare for the opening of his theatre here, but specially to look the situation over in connection with a scheme he has for the establishment here next Summer of an open air amusement resort on an elaborate scale, similar to the successful one he has conducted for several years past at St. Louis.

The Fortune Hunters, the joint work of two Louisvillians, John Mason Strauss and Karl von Herrmann, will be produced for the first time on any stage at the Teck Theatre, Buffalo, N. Y., Oct. 5.

Ben Hahn spent several days here doing excellent advance work for Rosabell Morrison.

Colonel J. C. Boodman, manager, in speaking of the season just closed at Jockey Club Park, declares himself and associates as satisfied with the financial results, and says the venture will be repeated next year.

CHARLES D. CLARK.

DETROIT.

The Misses Gertrude, Isabel and Maude Watkins, daughters of Mr. and Mrs. H. G. Watkins, of this city, have recently joined the army of Thespians. Misses Gertrude and Maude will be seen in Her First False Step, one of Nash and Whitaker's productions, which will open in Cleveland shortly. Miss Isabel has a part in The Head Waiters, now playing in this State.

Another one of Detroit's daughters to try her fortune on the stage is Florence Brewster, the seventeen-year-old daughter of Mrs. Sophia Brewster, who has signed with Brown, Harris and Brown, the vaudeville artists. The quartette will be known as the Four Browns, and will shortly exploit The President's Daughter, in which Miss Florence will have the title-role.

The Tenderfoot will open the season at Detroit Opera House 7.

The Show Girl, which has now passed into the management of Bertram C. Whitney, opened a week's engagement at Lyceum Theatre Aug. 30, and is making a record in point of attendance. Mr. Whitney has refurnished the piece with rich and picturesque scenery, gorgeous costumes, and an exceedingly clever co., in which are Stella Mayhew, Sam Mylie, Fern Melrose, Fred Truesdell, Edith Doyle, Bob Belasco, Mabel Floyd, Sir Forrester, Ada St. Clair, Charles E. Haigh, May Sweeney, John Tomkins, Catherine Tanner, Fred Parcor, the Faust Sisters, Harry McConnell, and a numerous chorus of pretty girls, well trained and capable. Stella Mayhew's work throughout was deserving of the highest praise. The Rainbow Sisters, composed of the Misses Edna and May Sweeney, Suzette F. Beatty (all Detroiters), and Catherine Tanner found much favor with their act. Josephine Floyd as Lady Betty Pringle was much in demand, as was Ada St. Clair as Lady Clarissa. The Faust Sisters lead in the specialties with a song and dance effect that was very popular. Charles Parcor excited much attention for his faithful imitation of a cat. Cecelia Day in the title part was quite equal to the demands. Sam J. Mylie as Fly, the theatrical manager, was fine in his comedy work. At the Old Cross Roads is the next attraction.

Across the Pacific, with Harry Clay Blaney in his familiar role of Willie Live, at the Whitney Theatre 30-5 is reaping its usual measure of success. It has been completely redressed this season and again demonstrates that it contains the goods the public crave for. Associated with Mr. Blaney are Harry Fenwick as Lanier, Frederick Ormonde as Bud Stanton, D. E. Hanlon, John E. Kelly as Flanigan, Johnny Williams the Chinaman, Frank Sanford, Rattlesnake Pete, and the policeman. Augusta Gill as Essie Escott, Frances Desmonde as Nell Hazelton, Kitty Wolfe as Madge, Cora Denton as Yit Sing, Edward Buchanan, General Lawton, Fred Preston as the Spy, Ben Gregory as the bootblack and telegraph operator, and Kittie Edwards as Mrs. Lanier. Over Niagara Falls will follow.

A. FRANCIS.

CLEVELAND.

The season opened most auspiciously at all the local theatres, and it promises to be a notable one in many ways, the building of two houses being on the card. The German Theatre will probably be ready early in November, and the one next to the Colonial Hotel on Prospect Street is promised for January.

The Tenderfoot had the distinction of opening the season at the Euclid Avenue Opera House Aug. 31, and also of commencing its road tour. The play is full of many interesting scenes in which the large chorus were seen and heard to advantage, and the production was certainly given smoothly for the first time. Richard Carle has a quaint, distinctive style of his own and proved himself a comedian of ability. [illegible] Emerson played the part of Marion Worthington with a dashing style and won much applause. Ed [illegible] Stanley, the possessor of a fine tenor voice, was well cast as Colonel Winthrop, and the rest of the characters were in good hands.—Lew Dockstader's Minstrels 7-12.

Arthur C. Alston brought a beautiful Southern drama entitled At the Old Cross Roads to the Lyceum Theatre 31-5, and it drew large crowds at each performance. The play is finely staged and presented by a first-class co., with James M. Brophy in the leading role. Incidental to the piece several specialties are introduced by Louise Valentine and Julia Blane, and the American Four quartette render some delightful songs. The Midnight [illegible] 7-12.

Her First False Step was the bill at the Cleveland Theatre 31-5. Besides [illegible] vaudeville acts being presented, the feature [illegible] duction was the introduction of a [illegible] the last act. At Cripple Creek 7-12.

The funeral of [illegible] orth, who died at his country home [illegible] Friday 28, was held in this city 1, and [illegible] tended by a large number of his friends, who sincerely mourn his loss.

[illegible] band closed the season at the Garden Theatre 30 with the most successful two weeks ever given at this popular resort. Friday 28, Wagner

Flavor

Rich as the juice of the luscious peach is the flavor of

Hunter Baltimore Rye

It is pure from the beginning, and through thorough ageing becomes the finest whiskey made.

It is particularly recommended to women because of its age and excellence.

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

...the crowd was simply immense, hundreds being unable to be accommodated in the large auditorium. WILLIAM CRASTON.

NEWARK.

The Columbia opened its season Aug. 31. During the Summer vacation the house has been thoroughly rejuvenated and presents a very pretty appearance with its red and gold paper, red carpet, and the new tile floor and metal ceiling and side walls in the lobby. The house was crowded to its capacity by an appreciative audience, the play being The King of Detectives. This was the attraction throughout the week to 5, inclusive. The co. was fully able to represent the respective characters and won applause for their efforts individually. J. Irving White was a capital James Pierce, the title part. Charles Robinson as Tommy Baxter did very clever character work. Alma Chester was attractive as Olga Humphreys. May South Ward was a charming Salvation Army lass as Betsy Booth. Virginia Thornton was an imposing figure as Mildred Woodruff. Kidnapped in New York 7-12.

Blaney's presented Why Women Sin 31-5, opening the week to a full house. The co. is a good one and well deserved the applause it received. The scenery is appropriately good. Lillian Hale Emery rose to the requirements of the part of Dorothy Pemberton. Frank Holland as Philip Pemberton was spirited. Paul Burns as Sol Cohn gave a good Hebrew impersonation. Little Muriel was winning as Maxie. Miron Leffingwell was a viciously capable Charles Wadsworth. Nellie McHenry as M'liss 7-12.

A Hot Old Time served as a drawing card at the Empire 31-5. Even without the Rays the piece is still a mirth provoker. The co. is an energetic one and worked together to bring out all of the fun there was in it. Eddie Weston, John Nelson, Joseph O'Mara, John McMahon, Edward Collins, E. L. Franconi, Lottie West Symonds, Gussie, Sarah and Victoria Nelson sustained the principal parts. Aside from her clever work on the stage, Miss Symonds deserves credit for her indomitable courage and will power. Arriving in Newark quite ill throughout the long jump from Detroit, she persisted, against the advice of a physician, in going at once upon the stage for the matinee. Royal Lilliputians 7-12.

The Newark was dark 31-5. C. L. NELSON.

PORTLAND, ORE.

The Pollard Juvenile Operatic co. was the season's initial offering at the Marquam Grand Aug. 24. The single attraction presented during the half week was The Belle of New York, and the business done was of the best. Little Daphne and Jack Pollard are certainly wonders, and as Cora Angelique and Ichabod Bronson made immense hits. The productions of T. McNamara as Blinkley Bill, Alice Pollard as Violet Gray, and Ivy Pollard as Kissie Fitzgarter, were of the first order. At the opening of this engagement the Marquam Grand was resplendent in a new dress of gilt, new frescoing, and a change of carpets which certainly make for good to the eye and one's comfort.

Ezra Kendall introduced us to The Vinegar Buyer at the Marquam 25, and for three performances was forced to accommodate the overflow attendance with standing room in the aisles and the foyer. The supporting co., particularly John D. Garrick, was very effective in a series of character portrayals.

Cordray's Theatre, which has been practically rebuilt internally, will open 30 with a specially engaged co., headed by Frank Bacon, in a new play entitled The Hills of California.

Ringling's Circus invaded this town 24, 25. At the opening 15,000 were under the tents at 8 p.m., and about a thousand were forced to content themselves with the side attractions.

William T. Pangle has been honored with the promotion from the position of assistant to the manager to that of resident manager of the Marquam Grand. Mr. Pangle assumed his new duties 24.

Charles Farleman, who was killed in Elks' excursion wreck on the Northern Pacific near this city 22, was a pioneer member of the B. P. O. E., an old-time theatrical man, and one of the excursionists who made up Mark Twain's "Innocents Abroad." JOHN F. LOGAN.

TOLEDO.

The Lyceum, remodeled, redecorated, enlarged, and thoroughly up to date, opened its season Aug. 30 with Haverly's Minstrels as the attraction. The engagement was for two performances and the house was packed with an appreciative audience, who seemed to thoroughly enjoy every feature of the show. Billy Van was the bright particular star, and his work was good. Manager Burt is to be congratulated on the beautiful house he has made of the Lyceum. The decorations are of green and gold and a new plush drop curtain will be added this week. The personnel of the house staff is the same as last season, with the exception of the treasurer, E. J. Nolan, who has been connected with the Valentine since the opening of that house, now has the same position at the new Lyceum. The Head Waiters, with Joe Kelly in the lead, came for five nights and the usual matinees, opening 1. Of course, the production suffers in comparison to that offered by Ward and Vokes, but never the less has much to recommend it. Business was fair.

The Empire Stock co., under the management of Harry Glazier, opened the season 30 with Victor Durand. The house was packed with a critical audience and the new co. seemed to please. John Waldron and Ivah Willis, the leading man and woman, together with Joseph O'Meara, the leading heavy, were most acceptable. Other members of the co. are Priestly Morrison, stage-manager; Thomas Williams, Henry Harwood, Albert Dorris, James Ashley, Paul Anderson, L. C. Breckenridge, Clara Knott, Margaret Lee. Robert Brunton will be the scenic artist.

At Burts, Uncle Josh Spruceby held the boards 27-29. It is little short of a miracle what a hold this class of plays has upon the public, as every performance was witnessed by a capacity house. The Human Slave 30-2 also made good, both artistically and in point of attendance. C. M. EDSON.

PROVIDENCE.

For the final week of the Albee Stock co. at Keith's, Aug. 31-5, A Night Off was the attraction, and it proved one of the laughing successes of the season. Malcolm Williams, Edna Phillips, and C. B. Hawkins were the leading players. Between the acts the Milani Trio appeared in well rendered musical specialties. Every seat in the house for the entire week was sold early in the week, and it was the largest week's business the house ever did. Vaudeville will be resumed 7.

Shadows of a Great City, the bill at the Empire 31-5, was received with great favor by large houses. The piece was given a most realistic staging and was the best seen at this house in a long time. Annie Ward Tiffany scored heavily in the part of Biddy Ronan. New Eight Bells 7-12.

The Imperial offered The Smart Set 31-5 in A Southern Enchantment. Lively music and good singing were the entertaining features. Billy McClain, Tom McIntosh, and Madame Cordella were good. The Fatal Wedding 7-12.

The Park Theatre opened its season 31 before a very large house. Thelma was the attraction, and it was well given by a good co., that included Ethel Brandon, Harry Dickerson, and Coralie Clifton. The Game of Life 7-12.

The season at the Providence Opera House will be opened 14 by the Bostonians, whose engagement is for three nights. For the balance of the week, opening 17, The Mocking Bird will be the attraction.

At Keith's evening 1 photographs of Albert Marsh were given to patrons, and of Helen Reimer evening 4. HOWARD C. RIPLEY.

OMAHA.

A large, fashionable, and brilliant audience completely filled the new Krug Theatre at its formal opening Aug. 31. Several hundred applicants for seats were smilingly turned away with the request that they call again, and from the advance sale of seats for the balance of the week this is the intention of a large portion of our population. The new house is centrally located at Fourteenth and Harney Streets, and is under the Hudson, Judah, Stair, and Havlin management. H. J. Gondon, formerly city editor of "The Bee," is the local manager, and he is assisted by Sam Benjamin, of Kansas City, as treasurer, Julius Thiele being the leader of the orchestra. The entrance is through a rich and spacious lobby leading from Fourteenth Street to the auditorium, which is a marvel of taste and artistic beauty. Consideration is shown to the profession in the spacious dressing-rooms provided and the acoustic properties are admirable. The new Krug is to be a popular price house, admission ranging from fifteen to seventy-five cents. Sweet Clover was selected as the opening attraction and continuing throughout the week. Otis B. Thayer as Jerome Holcombe, Edna Robb as Lois, and Clara Tapsfield as Abigail, were excellent, and the audience was liberal in its commendation. Balance of the co. was adequate. Following Sweet Clover comes A Millionaire Tramp 6-9. A Little Outcast 10-12.

Sept. 3 is the date fixed for the opening of the regular season at the Boyd, with The Prince of Pilsen as the attraction. J. R. RINGWALT.

MONTREAL.

Hilda Thomas and Lou Hall in The Fisherman's Daughter opened to a good sized house Aug. 31. The features of the performance are Miss Thomas and Mr. Hall, and they are capital. Mr. Hall's impersonation of Tommy Tolliver is original and artistic, and the audience didn't seem as if they could have enough of his specialty in the last act. Miss Thomas gave a breezy performance of Maggie Manly, and her songs also met with approbation. Caroline Newcombe gave a good sketch of Aunt Samanthy. Alf. H. Hastings was a capable, if slightly conventional, Captain Manly, and F. E. Cooke did well as Abner Parsons. The scenery was excellent. Willis Granger in A Gentleman of France 7-12.

The Heart of Chicago, dear to the hearts of all lovers of the sensational, drew good audiences at the Francais 31-5. The big fire and the locomotive scenes evoked as much enthusiasm as ever from the gods. The co. is a capable one all round. Alphonse and Gaston 7-12.

Jean la Cocarde is the bill at the National. It is an interesting drama of the Napoleonic period and was capably played. Faust 7-12.

The Academy will open 7 with De Wolf Hopper in Pickwick. On the same date the Novaates will open its season with a stock co., most of whose members come direct from Paris. W. A. TREMAYNE.

MINNEAPOLIS.

The Metropolitan Theatre, resplendent in new furnishings and decorations, opened the regular season Aug. 30 with 'Way Down East, to good business. Phoebe Davies made an emphatic hit as Anna Moore. Sarah Stevens won favor as Mrs. Bartlett. Marion Chapman was satisfactory as Kate Brewster. R. A. Fischer made an excellent Squire. Ulric B. Collins made an admirable David. John E. Brennan, C. B. Craig, C. C. Blanchard, and Ella Wood also deserve mention. Chauncey Olcott 6-12.

In Old Kentucky opened the regular season at the Bijou Opera House 30 to large houses and, as usual, scored. Bessie Barriscale was happily cast as Madge, and the others were entirely satisfactory in their respective roles. The Princess Chic 6-12.

The Ferris Stock co. gave an excellent production of Trilby at the Lyceum Theatre 30-5. The principals, without exception, were admirably cast. The Sporting Duchess 6-12.

The Minnesota State Fair opened 31 with the largest attendance in its history. All of the exhibits were in place and an excellent amusement programme was provided. F. C. CAMPBELL.

SEATTLE.

Our three regular theatres were dark during the week Aug. 23-29, but two will reopen 30, the Seattle with A Texas Steer and the Third Avenue with the Mordaunt-Humphrey co. in The Legion of Honor, both engagements for a week. The Seattle will be dark 6-12. The Third Avenue offers 6-12 The Hills of California.

The Grand Opera House announces The Chaperons 8-10. The Vinegar Buyer 13-15. RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (J. L. Wikle, mgr.): House is now under the management of J. L. Wikle and will open 5 with The Telephone Girl. Al G. Field's Minstrels 19. A Trip to Chinatown 21. Barlow's Minstrels Oct. 6. The Convict's Daughter 16. When Reuben Comes to Town 23. Harry Bereford 27. Flo Irving 29. Adelaide Thurston 30. Katie Emmett 31. Not Guilty Nov. 2. George Ober 7. Respite 17. Black Patti Troubadours 18. Percy Haswell 20. Two Old Cronies 24. Land o' Cotton 27. Miss Petticoat Dec. 1. Georgia Minstrels 5. The Hottest Coon in Dixie 8. Who, What, When Minstrels 9. Darkness and Daylight 10. The Cavalier 16. Quinlan and Wall's Minstrels 17. A Texas Steer 30.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Season opened with Leon Herrmann Aug. 30; business good; audiences thoroughly satisfied.——MONROE PARK THEATRE (M. McDermott, mgr.): Harrison-Adams co. 24-29 in East Lynne, Arabian Nights, and Pink Dominoes; co. far above the average of popular price cos. Roanoke, Captain Rackett, and After the Ball 31-5.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Leon Herrmann Aug. 27; unique and pleasing entertainment to large house. The Telephone Girl 9. McFadden's Flats 10.——CASINO. PICKETT SPRINGS (Montgomery Traction Co.): Montgomery Minstrels (local) 24-29 pleased large audiences.

ARKANSAS.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles T. Taylor, mgr.): Tolbson Stock co. Aug. 24-29 in A Woman's Honor, Dr. Jekyll and Mr. Hyde, and The New South to good business. Otto H. Krause co. 31-5.——CAPITAL THEATRE: Spooner Dramatic co. canceled 31-5. Georgia Minstrels 8. Darkness and Daylight 12.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Holden Brothers Comedy co. Aug. 24-29 have concluded the second week of their engagement to S. R. O. and well pleased audiences. Tolson Stock co. 31-5 opened to crowded house. Otto Krauss co. 7-12. Georgia Minstrels 9.

JONESBORO.—MALONE THEATRE (H. W. Applegate, mgr.): House will open 10 with Darkness and Daylight.——ITEM: The Malone Theatre has recently been purchased by H. W. Applegate and Will R. Patrick, and it will continue under the present management.

PINE BLUFF.—BELL PARK THEATRE (Charles Senyard, mgr.): Spooner Dramatic co. will open a two weeks engagement Aug. 31; opening bill Tobias Craig.——ELKS' THEATRE (Charence Philpot, mgr.): Georgia Minstrels 8.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Richard J. Jose Minstrels Aug. 26-28; moderate houses; co. about average. The Dairy Farm 14-17.——BURBANK THEATRE (Oliver Morosco, lessee): The Lottery of Love 23-29, by the Neill co.; same good houses prevailed. Under Two Flags 30-5.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Stevens co. Aug. 24-30 in The Mountebank; production very satisfactory. The Three Musketeers 31-6.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): Richard J. Jose Minstrels will open the season Aug. 31.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, mgr.): Dark.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Dark Aug. 23-29.——GRAND STAND (Joseph D. Glass, mgr.): Vaudeville and band concerts 23-29 to large crowds.——MINNEQUA THEATRE (Charles A. Galloway, mgr.): Harry Carson Clarke 23-29 in His Absent Boy; capacity nightly.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Will open for the season with A Friend of the Family 4.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Harry Carson Clarke canceled. Jane Oaker co. 1. Hello, Bill 12.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): The Princess of Kensington played to large and discriminating audiences during their stay of three days, with matinee, Aug. 27-29. Charles G. Grapewin, who, with Anna Chance, has made a success in vaudeville, will appear as a star in Mr. Pipp 4, 5. In support of the star there will appear George Thatcher, Sallie Stembler, Ida Van Sicien, and J. Royal West. Kathryn Osterman in a dramatisation of Dwight Tilton's novel, "Miss Petticoats," 11, 12, with matinee. The Silver Slipper 18, 19. Jerome Sykes in The Billionaire 23.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.): The polite friends, Alphonse and Gaston, stood on ceremony before one another at the pretty new Grand 31-2 in a noble exhibition of these self-sacrificing names, for which they have become famous. Large and appreciative gatherings and much merriment proved that Will and Andrew Powers in the name parts were well worth seeing. The stars were assisted by Harry Watson, Harry Montgomery, and several excellent specialty artists. The Factory Girl 3-5. For Her Children's Sake 7-9. The Man Who Dared 10-12.——ITEMS: The many friends of Ed Martindell, the handsome Aguriel in A Princess of Kensington, are congratulating him upon his success in the role. He is a brother of Robert Martindell, of this city.—Mr. and Mrs G. B. Bunnell will entertain a number of guests over the Brandford Fair, week of 7-12.—William Somers, who has been at his country place at West Taven for the past two months, has rejoined his co.—Elaine Pilkin, of the New Orleans "Times Democrat," was the guest of Ella Wheeler Wilcox at the Bungalow recently.—Mlle. Soracco, of The Beauty and the Beast co., spent a few days with friends last week. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The favorite Byrne Brothers Eight Bells rang merrily to well pleased and good sized audiences Aug. 28, 29. Many new tricks and specialties were introduced. The regular season at this house will open 4, 5, with The New Minister, followed by The Silver Slipper 7, 8. A Homespun Heart 9. Morgan and Hoyt's Trip Around the World 10-12.——NEW HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): Murray and Mack in Pickings from Puck 28, 29, surrounded by an excellent co., were the magnets that drew and pleased well. Edgar Selden's Peck and His Mother-in-Law Abroad to big business 31-2. There was plenty of lively fun, good scenery and a large, comely and handsomely costumed chorus. The Fatal Wedding 7. Only a Shop Girl 8. The County Fair 9. Happy Hooligan 10-12.——ITEMS: L. C. Kilby, for past two seasons treasurer of the Hartford, has received the appointment of manager of the new Poli Theatre, which will open 14, instead of Labor Day, as at first contemplated, the delay being caused by extra decorations in the lobby that could not be completed in time.—F. A. Olmstead, who has acted as assistant at the Hartford, has been appointed to the first position in the box-office, succeeding Mr. Kilby. E. R. Tracy will be his assistant.—Byron Ongly, of this city, who has made a good reputation as actor-author, presented his new play, The Rector's Garden, at the Hollis Street Theatre, Boston, with big success. Robert Edeson is cast in the principal role.—Former Manager F. W. Lloyd, of the Hartford Opera House when it was Proctor's, will have charge of the new Auditorium, now being finished on 125th Street, for Nelse Roberts. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Peck and His Mother-in-Law Abroad Aug. 27-29 pleased good houses. The Girl and the Judge 31-2 met with continued success, despite competition of local "Old Home Week," counter attractions. Charles Grapewin 3 in Mr. Pipp proved tuneful, lively and altogether good. Howard Hall's The Man Who Dared 4, 5 showed enduring success. The Fatal Wedding 7-9. Marie Cahill in Nancy Brown 10. For Her Children's Sake 11, 12. The Wizard of Oz 14. The Silver Slipper 17. W. P. HOPKINS.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Charley Grapewin and a talented co. presented Mr. Pipp 1 to a good sized audience. Mr. Grapewin had the able support of Anna Chance, George Thatcher, Sallie Stembler, and the Reiff Brothers, who scored heavily. The piece was beautifully mounted. Mrs. Langtry 4. Old Jed Prouty 7. Marie Cahill 11. EDWARD L. TIBBITS.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Edward Harrigan in Under Cover Aug. 28; good audience; play did not come up to the expectation of the audience. Mr. Pipp 31 was well received by good audience.——NEW LONDON OPERA HOUSE (James Hellan, mgr.): House will open 4 with Dainty Paree Burlesquers.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Byrnes Brothers' Eight Bells Aug. 27; crowded theatre; pleased. The Charity Nurse 28-30 to good business. The Fatal Wedding 31-2 filled the house with delighted audiences. Peck and His Mother-in-Law Abroad 4. Daniel Sully 7. Happy Hooligan 9. Marie Cahill 11.

MERIDEN.—JACQUES OPERA HOUSE (Jean Jacques, mgr.): In Gay Paree Aug. 29 to S. R. O. Eight Bells 31; S. R. O.; gave satisfaction. Homespun Hearts 1; fair business. Howard Hall in The Man Who Dared 3; good attendance; pleased. From Rags to Riches 7. The President's Daughter 8. Thelma 9.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Season opened 3 with Peck and his Mother-in-Law Abroad to large audience. Thelma 7. The County Fair 11. The Wizard of Oz 17.——McDONOUGH THEATRE (Kennon and Co., mgrs.): Henry's Female Minstrels Aug. 31 to good business.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Lady and Gentlemen Franco-American Minstrels 1; co. and house fair. Foxy Mrs. Katzenjammer 5. The Four Browns in The President's Daughter 7. Old Jed Prouty 8. New York Day by Day 11. The Village Grocer 12.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Charles Grapewin in Mr. Pipp will reopen theatre 2. York State Folks 7. Daniel Sully 8. Thelma 10.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, mgr.): Alphonse and Gaston 4. The County Fair 7.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Utah 1 to fair house. Dr. Jekyll and Mr. Hyde 2. A Fool and His Money 5. Human Hearts 7.——LYCEUM THEATRE (Daniel Humphreys, mgr.): McFadden's Row of Flats Aug. 27-29; good houses. For Her Children's Sake 31-2; pleased audiences. The Peddler 3-5.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Opened by the Wiedemann Stock co. Aug. 24-29. Plays: In Oregon, At the Stroke of Ten, Charlie's Aunt, Life in the Bowery, A Pair of Tramps, and The Old Curiosity Shop, with fine specialties, to fair business; good co. The Christian 3. The Burgomaster 18. Where is Cobb 20. Spotless Town 29, 8. Miller Kent Oct. 2.——RIVERSIDE PARK (M. Christensen, mgr.): Good business in Kathleen Mavourneen and specialties 24-29. Davy Crockett 31-5. Co. will go into Winter quarters at Sonna Opera House.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Henry E. Dixey in Facing the Music Aug. 26; fair house; excellent performance. The Game Keeper 28; good melodrama; average house. A Thoroughbred Tramp 30; good Sunday night crowd; enthusiastic audience. West's Minstrels 2. Darkness and Daylight 4. Devil's Lane 6. Minister's Son 7. A Little Outcast 13. Dora Thorne 14. The Flaming Arrow 15. Zig Zag Alley 16.——Item: Manager Harrington and wife have returned from a trip to Northern Michigan and Canada.

ROCK ISLAND.—ILLINOIS THEATRE (Frank Gorman, mgr.): The Land o' Cotton Aug. 26 pleased fair house. The Flaming Arrow 27; performance and attendance fair. Darkness and Daylight 29 pleased good house. A Gentleman from Gascony 30 pleased large house. Irving French co. 1-3. Yon Yonson 4. Her Only Sin 6. A Little Outcast 10. A Millionaire Tramp 13.——BALL PARK: Pain's Ancient Rome 24-29; attended by large crowds; excellent entertainment.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Shamus O'Brien Aug. 29 failed to appear. Under Southern Skies 30; full house well pleased. Alphonse and Gaston 1. The Storks 5. Two Merry Tramps 6. Zig Zag Alley 7. When the Bell Tolls 13. The Stain of Guilt 14. Billy Kersand Minstrels 15. The Flaming Arrow 19. Sandy Bottom 20. The Sewards 21-25. Two Little Vagrants 26. Leon Herrman 27.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): Henry E. Dixie opened season Aug. 27 in Facing the Music; audience well pleased. Kersand's Minstrels 28 to good house. Reaping the Harvest 29 to fair attendance. Lillian Mortimer co. 3-5. Two Married Men 7. For Her Sake 8. A Royal Slave 10. Along the Mohawk 12. When Johnny Comes Marching Home 15.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Lyman Brothers Aug. 24 pleased good house. Gideon's Minstrels 25; good house. A Convict's Daughter 26; fair house. A Gentleman from Gascony 28; stormy night; pleased small house. Land o' Cotton canceled. Yon Yonson 5. A Thoroughbred Tramp 7. A Miner's Daughter 10. Down East 11. Zig Zag Alley 12.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Hickman-Miller co. Aug. 21-29 presented Nature's Nobleman, A Gambler's Wife, Devil's Gap, A Legal Adviser, A Southern Romance, and The Belle of Richmond to packed houses. Yon Yonson 4. Little Homestead 11. James Kennedy co. 14-19. At the Old Cross Roads 22. Sweet Clover 26. The Game Keeper 30.

BELVIDERE.—DERTHICK'S OPERA HOUSE (O. C. Jackson, mgr.): Lyman Twins At the Races Aug. 26; good performance and house. What Happened to Jones 1. Her Only Sin 3, 4. The Little Homestead 7. Way Down East 12. Valeska Storbeck in Carman 16. Mississippi 19. The Minister's Son 22. Quincy Adams Sawyer 25. A Hoosier Girl 30.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Hi Henry's Minstrels Aug. 27 to capacity; performance good. The Two Little Waifs 29; fair business and performance. Holty Tolty 30 to S. R. O.; performance excellent. Darkness and Daylight 31 to poor business; poor performance. A Little Outcast 4. The Storks 5.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field, mgr.): Season opened Aug. 17 with Caught in the Web; good co.; large business. For Her Sake 26; excellent performance to large house. Two Merry Tramps 7. An Aristocratic Tramp 8. Just Struck Town 11. Along the Mohawk 16. Kersands' Minstrels 19. A Thoroughbred Tramp 25.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Lyman Twins at the Races; large house; good performance. A Little Outcast 1; matinee, fair house; night to S. R. O. Yon Yonson 2. Her Only Sin 5. Howard-Dorset 7-12. A Ruined Life 15. A Human Slave 16. At Cripple Creek 19.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): For Her Sake Aug. 27; fair house. The Denver Express 28; good attendance. Leslie Morosco's Comedians in Spotless Town 29 amused large audience. Under Southern Skies 1. Darkness and Daylight 7.

CLINTON.—RENNICK OPERA HOUSE (H. L. Niebuhl, mgr.): House opened with A Royal Slave Aug. 27; good house pleased. Billy Kersand Colored Minstrel co. 29 pleased fair house. Lincoln J. Carter's Fast Mail 2. Lyman Twin Brothers in The Races 5. Sherman Comedy co. 7-12.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): Yon Yonson Aug. 31 to fair business. Her Only Sin 2. A Thoroughbred Tramp 4. A Little Outcast 7. The Minister's Son 12. A Human Slave 14. Quincy Adams Sawyer 17. Walker Whiteside 24. The Game Keeper 29.

KANKAKEE.—ARCADE OPERA HOUSE (C. H. Cobb, mgr.): Season opened Aug. 25 with An Aristocratic Tramp; fair business. A Royal Slave 31; good house. Burrill Stock co. 7-12. Just Struck Town 15. The Pride of Newspaper Row 19. A Country Kid 22.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Season opened Aug. 31 with A Devil's Lane; fine house and co. Along the Mohawk 3. Billy Kersand's Minstrels 4. Kingley-Tilton co. 7-12. When the Bell Tools 16. A Royal Slave 17.

ELGIN.—OPERA HOUSE (Fred W. Jenks, mgr.): What Happened to Jones Aug. 26; small but well pleased audience. The Convict's Daughter 29; good house; fair performance. Beggar Prince co. 1. A Thoroughbred Tramp 5.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): What Happened to Jones Aug. 26; enjoyed. A Little Outcast 28; large business; good satisfaction. Yon Yonson 1. Lyman Twins in At the Races 8.

MENDOTA.—GERMANIA OPERA HOUSE (J. H. Dubbs, mgr.): Beggar Prince Opera co. Aug. 17 to fair house. An Aristocratic Tramp 20; performance fine; receipts $2,000. A Little Outcast 27; very good; receipts $3,700. A Royal Slave 3.

GALESBURG.—AUDITORIUM (F. E. Berquist mgr.): Mack and Armour's Comedians Aug. 27-29; fine business. Scott Joplin's Ragtime Opera co. 3. James Kennedy Dramatic co. 7-12. Two Married Men 14.

CHICAGO HEIGHTS.—BONATH'S OPERA HOUSE (William Bonath, mgr.): A Little Outcast Aug. 23; co. good; house fair. At Sandy Bottom 30; co. fair; good house. A Little Homestead 6. Caught in the Web 13. The Hoosier Girl 20.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, mgr.): Season opened with Murray Comedy co. Aug. 31-5. Opening bill, True as Steel; S. R. O.; excellent performance. Along the Mohawk 9. Billy Kersand's Minstrels 14. Lillian Mortimer co. 21-26.

CAIRO.—OPERA HOUSE (Daniel Williamson, mgr.): Season opened with Mr. Jolly of Joliet 2 to topheavy house; pleased. Dora Thorne 2. Alphonse and Gaston 4. Along the Mohawk 8. Billy Kersands 10. When the Bell Tolls 12. Seward Stock co. 14-19.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Shamous O'Brien Aug. 26; fair co. and house. An Aristocratic Tramp 29; topheavy house. Kersand's Minstrels 2.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): Piper City Street Carnival Aug. 27-29; good attendance, with the usual street attractions. The Fast Mail 1; fair house and play. Dora Thorne 8.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, mgr.): A Royal Slave Aug. 29 pleased packed house. A Thoroughbred Tramp 1.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Connors, mgr.): Alaska Aug. 31 pleased S. R. O. At Cripple Creek 5.

GALENA.—OPERA HOUSE (Charles Sheerer, mgr.): Just Struck Town Aug. 28; good performance. Caught in the Web 2.

MATTOON.—THEATRE (Charles Hogue, mgr.): Alphonse and Gaston Aug. 29 pleased good business.

INDIANA.

MARION.—THE GRAND (F. L. Kinneman, mgr.): The Game Keeper Aug. 27-29; fair business. The Hottest Coon in Dixie 31, 1; light houses pleased. Alaska 3. At Sandy Bottom 4, 5. The Old Plantation 7. Hi Henry's Minstrels 9. Martin's Ten Nights in a Barroom 10. For Mother's Sake 12.——ITEMS: The General Amusement co. opened The Pathfinder's Carnival 31 to an immense crowd. The carnival will continue for the week. Lou Dale, press agent of the co., left 1 for Danville, Ill.—John R. Pace and W. F. Stinson are erecting a coliseum that will seat 3,500 people, and which will be completed by Nov. 16.

TERRE HAUTE.—THE GRAND (Thomas W. Barhydt, Jr., mgr.): Two Little Waifs Aug. 26; crowded house pleased. A Thoroughbred Tramp 28, 29; gallery especially pleased. When the Bell Tolls 31, 1; good houses pleased. Reaping the Harvest 2. Maloney's Wedding Day 3. Along the Mohawk 4, 5. A Devil's Lane 7. Too Proud to Beg 8. For Her Sake 9. The Old Plantation 10, 11. Marked for Life 12. Will Brook 14-16. The Funny Mr. Dooley 17. The Darkest Hour 18, 19.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): House opened Aug. 29 with The Hottest Coon in Dixie to fair business, both afternoon and night. Holty Tolty 31 to well filled house; exceptionally strong cast. The Lyman Twins in At the Races 1 pleased half filled house. Katie Emmett in The Waifs of New York 5.——ITEM: The Gaskill-Mundy Carnival Co. furnished the attractions for the carnival given by the Logansport Home Amusement Association Aug. 24-29; large attendance.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Over Niagara Falls Aug. 25 pleased fair house. For Mother's Sake 28; good house and performance. Her Marriage Vow 4. The Game Keeper 7. The King of the Desert 10. Hi Henry's Minstrels 12. The Younger Brothers' Last Raid 14. The Old Plantation 17. Roger the Great 19.——PHILLIPS' OPERA HOUSE (O. G. Murray, mgr.): Season will open with The Hottest Coon in Dixie 9. Le Roy Stock co. 14.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stonder, mgr.): Rentfrow's Jolly Pathfinders Aug. 17-22; large business; pleased. Caroline Rohr in Tess of the D'Urbervilles 25; small house; production good. The Hottest Coon in Dixie 27; packed house; pleased. Henry E. Dixey in Facing the Music 27 delighted fair house. Younger Brothers, Bank Robbers 31. Holty Tolty 1. At Sandy Bottom 2.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): The Missouri Girl Aug. 28; good house; excellent co. A Hoosier Daisy 8. Robinson's Carnival co. 14-19. King of the Desert 22. William Owen Oct. 7. Porter J. White's Faust 15. The Fatal Wedding 23.——ITEM: The Younger Brothers' Last Raid co., that was to have played here 2, has been disbanded.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Season will open 14-19 with the Wilbur Opera co. When Johnny Comes Marching Home 24. David Harum 30.——PEOPLE'S (Pedley and Burch, mgrs.): On the Bridge at Midnight Aug. 30 pleased well filled house. Along the Mohawk 6. Maloney's Wedding 7. At Sandy Bottom 13. Holty Tolty 20.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Railroad Jack Aug. 25; fair performance; large house. For Mother's Sake 29; excellent attraction to packed house. Smith O'Brien in The Game Keeper 1. A Break for Liberty 3. The Darkest Hour 4. When the Bell Tolls 5. At Sandy Bottom 7. Who, What, When Minstrels 10.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): A Devil's Lane Aug. 28; small business. East Lynne 1; good business. Maloney's Wedding 4. Too Proud to Beg 7. For Her Sake 10. At Sandy Bottom 12. On the Stroke of Twelve 14. The Darkest Hour 17. Ten Nights in a Barroom 22. A Break for Liberty 26. Carmen 29.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, mgrs.): Howard-Dorset co. Aug. 24-29 presented A Soldier's Sweetheart, Hazel Kirke, A Man from Mexico, A Fisherman's Daughter, The Street Singer, and Held by the Enemy; largest week stand business in history of house; performances good. Alaska 4.

HAMMOND.—TOWLES' OPERA HOUSE (James Wingfield, mgr.): Hi Henry's Minstrels Aug. 26 pleased. Yon Yonson 30; entire satisfaction to large house. Too Proud to Beg 6. Carmen 10. A Ruined

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Life 13. 'Way Down East 16. At the Old Cross Roads 20. A Bunch of Keys 27. Ghosts 30.

MICHIGAN CITY.—ARMORY OPERA HOUSE (F. F. Bailey, mgr.): A Little Outcast Aug. 24; good attraction to good house. On the Stroke of Twelve 28; satisfactory performance; full house. The Eleventh Hour 1; well received; large attendance. At Cripple Creek 4. In Convict's Stripes 9.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): Over Niagara Falls Aug. 26; fair business; good co. On the Bridge at Midnight 8. King of the Desert 14.——ITEM: C. F. Malin left 1 for Hammond, Ind., to begin the season with For Hearth and Home.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): House opened Aug. 26 with The Storks to S. R. O.; excellent co. Jack Lewis in 81 Plunkard 29; fair business. Renfrow's Stock co. 31-5 opened to S. R. O. Topsy Turvy 7.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, mgr.): East Lynne (Wilson's) Aug. 24; business and performance good. Strangers from London 29 canceled. At Sandy Bottom 2. Carmen 9. Zeo Barrow 19. Harry Shannon 25. A Soldier's Honor 29.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): On the Stroke of Twelve 1 pleased fair business. At Sandy Bottom 3. Continuous Vaudeville 7. Al. Martin's U. T. C. 9. The Scout's Revenge 12. The Billionaires 15.

HUNTINGTON.—OPERA HOUSE (Ed. Harter, mgr.): A Montana Outlaw Aug. 28 to capacity business; good satisfaction; receipts, $243.75. World Beaters' Burlesque co. 4.

WASHINGTON.—OPERA HOUSE (Frank Green, mgr.): Season opened Aug. 28 with Dora Thorne; performance good; business fair. Reaping the Harvest 3. Maloney's Wedding 5. Stevins Stock co. 7-12.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Season opened Aug. 26 with Caroline Robr in Tess of the D'Urbervilles; excellent performance. Martin's U. T. C. 3. The Irish Pawnbrokers 12.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Season will open 12 with Gideon's Minstrels.——ITEM: Treadway Carleton, who has been spending his Summer vacation in this city, his former home, returned to Minneapolis 1 to join the Dick Ferris forces. F. E. FOSTER.

CLINTON.—THEATRE (H. F. Tate, mgr.): James Brothers in Missouri Aug. 20; good business. Hello, Bill 21 pleased small audience. The Flaming Arrow 26; fair business against a heavy storm; good co. Irving French co. 27-29 in A Runaway Wife. An Irishman's Troubles and O'Moore's Courtship; fair business; plays well staged. Gideon's Colored Minstrels 31 to good business; musical features very pleasing. A Gentleman of Gascony 1; competent co.; fair business. Uncle Josh Spruceby 5. Wilbur Opera co. 7-12. Walker Whiteside 16. A Ruined Life 17. Van Dyke and Eaton co. 21-26. When Johnny Comes Marching Home 25.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehling, mgr.): The Flaming Arrow Aug. 25 pleased good house. Land o' Cotton 28; fair house. Gideon's Minstrels 29 filled house. Wilbur Opera co. 31-5; good audiences satisfied. Just Struck Town 7. The Girl from Chili 8. A Punkin Husker 9. Zig Zag Alley 15. Kelcey and Shannon 16. Circus Day 17. Sweet Clover 19. When Johnny Comes Marching Home 24. Uncle Josh Spruceby 26.——COATES OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): The Burgomaster Aug. 24-28 gave excellent performances to S. R. O. The Prince of Pilsen 31 to S. R. O.; performance fine. West's Minstrels 4. Florodora 5.——GRAND OPERA HOUSE (William Foster, mgr.): Hello, Bill 24-28 pleased immense business. Two Little Waifs 31-2 to fair business. Land o' Cotton 3-5. The Flaming Arrow 7-9.——THE AUDITORIUM (William Foster, mgr.): The Jones Boys in Missouri 24-28 did a good business.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Jack Hoeffler co. Aug. 24-29. Plays: Daughters of Corsica, Resurrection, The Ranch King, The Bowery Boy, A Prince of Liars, Master and Slave, and Jesse James; fair house opening night; S. R. O. rest of week; co. broke the record, doing the largest repertoire business ever done in the Opera House; excellent satisfaction. Sweet Clover 16.——STEYER'S OPERA HOUSE (George Higgens, mgr.): A Wise Member 26 failed to appear.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): A Wise Member 1, 2. The Flaming Arrow 3. Two Little Waifs 4. Gideon's Minstrels 14. Her Only Sin 19. The Punkin Husker 30.——ITEMS: John C. Crockett, former manager of Wisner, now Supreme Court clerk of State of Iowa, was a caller 25.—Floyd Williams Comedy co. is getting ready here at Mr. Williams' home for its Fall opening. —Albert Jahnsen, of the Myers Comedy co., is doing newspaper work for the Eldora "Ledger."

FORT DODGE.—MIDLAND THEATRE (Beth Meservey, mgr.): Season opened Aug. 24-29 with North Brothers to big business in Greater New York; good houses; balance of week presenting The Opera Singer, The Hand of Man, A Mountain Waif, A Struggle for Gold, and Little Princess; co. good. Wood and Ward in Two Merry Tramps 31 to full house; co. fair. Two Little Waifs 7. Land o' Cotton 8. Sweet Clover 11. Rosan and Mason 14-19.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, mgr.): Van Dyke and Eaton co. Aug. 24-29; good performances; business fair. The Flaming Arrow 31; good attraction and attendance. James Boys in Missouri 1; topheavy house. A Gentleman from Gascony 2. Two Little Waifs 3. Rosair and Mason's Comedians 7-9. A Pumpkin Husker 12. A Thoroughbred Tramp 15.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Angell's Comedians Aug. 24-26 to fair business. Oliver Scott's Minstrels 9. Rosar Mason Comedians 21-26. An Orphan's Prayer 29.——WILSON THEATRE (C. D. Wilson and Son, mgrs.): House will open 7-12 with Jack Hoeffler's Stock co. The Princess Chic 17. At the Old Cross Roads 25. An American Gentleman 29.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): Ellery's Royal Italian Band Aug. 24; fine concert; fair house. Land o' Cotton 29; good attraction and houses. James Boys in Missouri 31; fair attraction; good business. The Flaming Arrow 2. A Gentleman from Gascony 3. The Two Little Waifs 5.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransler, mgr.): Hoeffler Stock co. Aug. 31-5 in A Daughter of Corsica, Ranch King, The Sign of the Cross, The Bowery Boy, A Prince of Liars, and Master and Slave; crowded houses well pleased. Sweet Clover 17. Walker Whiteside 25.

OSKALOOSA.—MASONIC OPERA HOUSE (J. F. Jersey, mgr.): The Garden of the Gods 4. Gideon's Minstrels 7. Two Merry Tramps 8, 9. The Flaming Arrow 10, 11. Her Only Sin 15. The Game Keeper 16. A Thoroughbred Tramp 18. Zig-Zag Alley 21. The Fast Mail 28.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Denver Express Aug. 27; light business. Ellery's Royal Italian Band 28, played matinee and night to delighted audiences of fair size.——HUBINGER PARK (Edmund Jaeger, Jr., mgr.): Pain's Burning of Rome 3-5.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): At Pike's Peak Aug. 26; audience small because of rain. Gideon's Minstrels 5. Her Only Sin 12. Beggar Prince Opera co. 14-18. The Punkin Husker 19. Along the Mohawk 22.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Land o' Cotton Aug. 31; good business; co. fair. A Star Boarder 7. Oliver Scott's Minstrels 14. Sweet Clover 18. Fashionable Society co. 19. Irving French co. 21-23. An American Gentleman 26.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): Gideon's Minstrels 1; good house pleased. James Boys in Missouri 2; fair house and performance. Irving French co. 3 in A Runaway Wife. A Gentleman from Gascony 8.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): Mr. Plaster of Paris 12. On Circus Day 17. A Wise Member 25. At Pike's Peak 28. Young's Faust Oct. 9. A Little Outcast 15.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.): Two Little Waifs Aug. 26 to fair house; good co. The Iron Mask 29 gave good satisfaction.

COUNCIL BLUFFS.—NEW THEATRE (A. R. Beall, mgr.): Della Pringle in The Sultan's Daughter Aug. 30; pleasing performance to crowded house.

KANSAS.

INDEPENDENCE.—AUDITORIUM (B. Blosser, mgr.): Season opened Aug. 31 with Bonnair-Price co. in A Woman's Power; crowded house; prospects good for big week's business. A Runaway Tramp 19. Weary Willie Walker Oct. 6. Wizard of Wall Street 9. Harry Ward's Minstrels 14.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): An American Gentleman 1. American Stock co. 7-12. The Land o' Cotton 30.——TOLER AUDITORIUM (H. G. Toler, mgr.): By Right of Might 5.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): Nobles Dramatic co. Aug. 24-29; good performances and packed houses, playing Michael Strogoff, The Embassy Ball, Lucky Ranch, Gay M. Tompkins, Resurrection, and The Strategists.

KENTUCKY.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Edsall-Winthrope Stock co. opened the season Aug. 31, presenting The Power of Man, The Gold King, and The Signal of Liberty to crowded houses; co. fair.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Dora Thorne Aug. 31; fair co.; audience pleased. Reaping the Harvest 4. Dona Troy Stock co. 17-19. 'Way Down East Oct. 2.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Season will open 5 with Mr. Jolly of Joliet, Alphonse and Gaston 19.——BATTLE PARK CASINO (W. R. Hoast, mgr.): Bryan-Miller Stock co. in The Christian 20-22. Close 4. Blanch Olga Bryan was tendered a benefit 21 by her friends in this city. It was a success. During their Summer engagement Mr. and Mrs. Miller have had the misfortune to lose their only child.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Peggy from Paris 4, 5. Clara Turner co. 7-12.——CAPE COTTAGE PARK, McCULLUM'S THEATRE (Bartley McCullum, mgr.): East Lynne Aug. 31-5 to usual large houses. Our Boy will close season 7-12.——PEAKS ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Mam'selle 31-5 is closing attraction here, with At Rehearsal as a curtain-raiser, to capacity.——ITEMS: Gem Theatre closes in a blaze of glory. The week being made a gala one. Edward Poland's original curtain-raiser, At Rehersal, made a hit, while excellent specialties were given by Helen MacGregor, Pauline Fielding, Edward Poland, and other members of co. Brothers Hennanetti, the gymnastic team, were also in cast. Manager Goding had a big open air performance free to all for entire week.—During War Game, which was seen directly off Cape Cottage Park, 25-29, McCullum's popular playhouse was packed at every performance. Portraits of Miss Leigh were presented to lady guests during entire week 31. M. C. RICH.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): E. V. Phelan Stock co. Aug. 24-29; well pleased and large audiences. Plays: The Planter's Wife, A Southern Romance, The Still Alarm, On the Wabash, The Road to Ruin, Moths, Resurrection, and Humbug. Fisk Stock co. 31-5 opened to packed house; co. and performance good. The Volunteer Organist 7. Hello, Bill 10. Gorton's Minstrels 11. Biograph 12. Clara Turner 14-19. Anna Eva Fay 21-23. Daniel Sully 26. Daniel Ryan 28-Oct. 3.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): As You Like It 4 pleased fair house. James R. Waite in Other People's Money 7.——ITEMS: The Fernberg Stock co. arrived 1 and are rehearsing for their opening 14.—E. A. Locke, who has been passing the Summer here, returned to Boston 31.—No vaudeville at Merry Meeting Park this week on account of State Fair.

LEWISTON.—MUSIC HALL (Horbury and Cheetham, mgrs.): Daniel Ryan Aug. 31-3 opened to capacity in When Ireland Was a Nation to follow with A Royal Lover, The Great Ruby, The Fatal Wedding, and Virginians; good co. Other People's Money 5. Fiske Stock co. 7-12.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Gorton's Minstrels Aug. 29 to full house. London Biascope 4, 5. Other People's Money 11. Higgins' Stock co. 14-19. Hello, Bill 25.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): The Dazzler Aug. 27, 28; small but appreciative audiences. Fisher and Carroll in Looking for a Wife 29 pleased large audience. A Chinese Honeymoon 31; excellent performance; packed house. Are You a Mason 3. Quinlan and Wall's Minstrels 5. Black Patti Troubadours 7. Sousa's Band 8. May Sargent in That Imprudent Young Couple 9. Sam T. Jack's Burlesquers 10. The Prince of Tatters 11. Arizona 14. The Governor's Son 16.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, mgr.): Utah opened the house Aug. 31 to S. R. O.; co. gave best of satisfaction. A Boy Wanted 9.——ITEM: Edward Schmerber visited his son here at the performance of Utah Aug. 31.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James P. Sullivan, mgr.): Regular season will open 4 with Katherine Willard in The Power Behind the Throne. Foxy Grandpa 5. Ford and Merritt's Imperial Stock co. 7-12.——RICHMOND THEATRE (William P. Meade, mgr.): The Limited Mail 5. The Minister's Daughter 7. Our New Minister 8.——VALLEY PARK THEATRE (William P. Meade, mgr.): Queen Vaudeville co. Aug. 31-5; large business; best attraction of season. THOMAS A. HAGGERTY.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): Ward and Vokes' new production, A Pair of Pinks, had its initial performance Aug. 31. It was enthusiastically received by an audience crowding the theatre. Ward and Vokes, the Daly Sisters, a large co. and chorus rendered it with a snap and without a noticeable hitch of any kind. The costumes and scenery are splendid. The cast: Percy Barr Gaites, Hap Ward; Harold Bolton Sells, Harry Vokes; Billion Ayer, Tony Williams; Fuller Ayer, David De Wolf; Eli Fibber, Gus Bruno; Ikey Lock, Charles Howard; Tuft Nutt, Lou Miller; Thomas, Prison Guard, Dan Coleman; Kidder Little, Bell Boy, Eddie Judge; Dunn Brown, Harry Hemenway; Messenger Boy, Edmund Gunther; Mister Train, John Maloney; Mister Carr, Edward McDonald; Mister Cabb, Walter Pearson; Mister Lotz, Edward Mumford; Mister Chance, William Phillips; Mister Fortune, Richard Barry; Mister Friend, George Johnson; Mag Knette, Margaret Daly Vokes; Bon Ayer, Vinnie Daly; Carrie Ayer, Ethel Robinson; Mrs. Dunn Brown, Helen Norton; Ophelia Way, Celeste Carter; Miss Understood, Edith Palmer; Miss Judge, Maud Bredell; Miss Doubt, Rose Williams; Miss Trust, Ruby Sturges; Miss Fortune, Helen Morton; Miss Fitz, Belle Millar; Miss Fashion, Bertha Silsby; Miss Form, Alice Mayo; Miss Print, Katherine Hamilton; Miss Quote, Nera Ellis; Miss De Votion, Dottie Bird; Miss Chief, Dormo Foster; Miss Stepn, Rae Gilmore; Miss Govern, Elizabeth Meredith; Miss Place, Rose Bird; Miss Happ, Tillie Monroe; Miss Shape, Isabel Rich; Miss Deed, Tillie Gorman; Miss Take, Alice Gunther, and Charlotte Russe, Lucy Daly. Hearts of Oak 7. The Silver Slipper 10. Daniel Sully 11.——THE MOUNTAIN PARK CASINO: Mountain Park Opera co. in The Lilly of Killarney 24-29. The Princess of Trebizonde 31-5.——THE EMPIRE (T. F. Murray, mgr.): Opening 10-12 with Peck and His Mother-in-Law Abroad.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, lessee): The Christian Aug. 31 with Edward Morgan; excellent performance to packed house. Wealth and Poverty 7. York State Folks 9, 10. The Silver Slipper 11, 12. The Mocking Bird 16. The Bostonians 17.——LATHROP'S OPERA HOUSE (P. F. Shea and Alf T. Wilton, mgrs.): Slaves of the Mine 31-5; good business. Beyond Pardon 7-12.——ITEM: Charles C. Collins, who for the past four years has been resident manager of the Worcester Theatre, has joined Liebler and co. forces. He is succeeded by W. A. Drowne.

PITTSFIELD.—ACADEMY OF MUSIC (W. A. Wesley, mgr.): Miner's Burlesquers 4. A Bunch of Keys 5. The Minister's Daughters 9. Wealth and Poverty 11. One Night in June 12. Dan Sully in The Old Mill Stream 14. York State Folks 15.——BERKSHIRE PARK THEATRE (P. J. Casey, mgr.): Tom Brown's Troubadours 31-5 opened to good house; good attraction.——ITEMS: Manager Wesley has purchased the scenery in the Casino Theatre for the Academy. In the future the Casino will be used only for dances, fairs and suppers.—Charles F. Gilmore, of Oswego, was the guest of Manager Wesley 25.

FALL RIVER.—BIJOU (Henry Myers, mgr.): The Factory Girl opened the season Aug. 27-29 to S. R. O.; co. good. Howard Hall in The Man Who Dared 31-2 found favor with fair sized audiences. Her Fatal Sin 3-5. On the Frontier 7-9. The Shop Girl 10-12.——ACADEMY OF MUSIC (William J. Wiley, mgr.): The Sign of the Cross began the season of this theatre 29, playing to large business matinee and night; good attraction. Peggy from Paris 31 made a large size hit with a S. R. O. audience. The Four Cohans 4. Eight Bells 5. Thomas E. Shea 7-12.

FITCHBURG.—CUMINGS' THEATRE (Wallace and Henocksburg, lessees): Wine, Woman and Song Aug. 29; large business. Old Jed Prouty 1; good business. Miner's Merry Makers Extravaganza co. 5. A Night in June 7.——WHALOM PARK THEATRE (Tom Whyte, mgr.): Ship Ahoy 24-29; good satisfaction to good business. El Capitan 31-5.——ITEM: Musical Director Fred Hylands and his wife, Marie Hylands, closed with the co. 29.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Frankie Carpenter Stock co. Aug. 31-5; performances pleased capacity. Plays: Pawn Ticket 210, Cain and Abel, The Garrison Girl, On the Maine Coast, The Fairies' Well, Foxy Teddie, Romance of Vermont, and Shelter Bay. Campbell Stratton 7-12. Looping the Loop 14-16. A Homespun Heart 17, 18. Hello, Bill 19.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Season opened Aug. 31-5 with the Aubrey Stock co. to good business. Plays: The Prince and the Sword, Devil's Island, Toll Gate Inn, Dangers of Paris, Fire Patrol, and Lost in New York. Haulon's Superba 5. Frankie Carpenter 7-12. Jere McAuliffe 14-19.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): May Fiske Comedy co. Aug. 31, two weeks, to large houses.——LAKEVIEW THEATRE (James Gilbert, mgr.): The Colonial Comic Opera co. 31-5 in Said Pasha; large houses.

TAUNTON.—THEATRE (Cahn and Crose, mgrs.): Regular season opened Aug. 27 with The Sign of the Cross; general satisfaction to good house. Peggy from Paris 1; large audience. Byrne Brothers in Eight Bells 2; large business pleased.

MILFORD.—MUSIC HALL (H. E. Morgan, mgr.): The Fianco American Lady and Gent's Minstrels will open the season 6. Looping the Loop 23. Peck and His Mother-in-Law Abroad 28.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Cook-Church co. Aug. 31-5 opened the season in An Actor's Romance to S. R. O.; satisfaction. Corse Payton Comedy co. 7-12.

MICHIGAN.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Davidson Stock co. Aug. 23-29 pleased very good houses. Plays: The Westerner, The Silver King, Just Before Dawn, Possum Ridge, Parson Jim, The Banker's Daughter, and Jack, the Giant Killer. William H. West's Minstrels 31 highly pleased good house. When the Bell Tolls 10. The Way of the Wicked 11. Weary Willie Walker 14. Driven from Home 17. The Show Girl 18. A Little Outcast 19. A Country Kid 21. The Two Orphans 22. Mrs. Lemoyne 23. Caught in the Web 24. A Bunch of Keys 26. A Country Girl 29. Just Struck Town 29. On the Bridge at Midnight Oct. 1.——HAMBLIN'S OPERA HOUSE (W. H. Widger, mgr.): Godding Comedy co. 31-5 opened with A Nutmeg Match to good and well pleased house.

GRAND RAPIDS.—POWERS (H. G. Sommers and Co., mgrs.): Season opened Aug. 26, 27 with Orin Johnson in Hearts Courageous; good audiences enthusiastic; co. opened its season here. The Storks 28, 29; good audiences. Warde and James presented Alexander the Great 31; production is sumptuous; stars both excellent; play rather heavy and uninteresting. The Girl from Sweden 2, 3. Ben Hur 14-19.——THE GRAND (O. Stair, mgr.): Railroad Jack 30-2 interested large audiences. A Human Slave 3-5.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Side Tracked Aug. 26 to fair business. Uncle Josh Spruceby 28 pleased large house. The Storks 1. Warde and James 2. Walker Whiteside 4. Davidson Stock co. 7-12. Man to Man 14. Two Orphans 17. Driven from Home 18.——ITEM: Professor Herbert Milligan, of Flint, Mich., has signed a three-year contract as director of the Washington Theatre orchestra.

COLDWATER.—TIBBITS OPERA HOUSE (John T Jackson, mgr.): Hunt Stock co. Aug. 24-29 to capacity business every performance. Plays: A Little Sinner, Jason Joskins, For a Million, The Counterfeiters, A Sailor's Lass, Mabel Heath, Monte Cristo, Queen's Evidence, and Only a Country Girl. Martin's U. T. C. 2. 81 Plunkard 7. The Irish Pawnbrokers 11. Caught in the Web 15. For Mother's Sake 19.

MENOMINEE.—NEW OPERA HOUSE (Charles T. Greene, mgr.): The Punkin Husker Aug. 28; good co.; pleased large house. A Little Outcast 1 pleased full house; performance excellent. Dog and Pony Show 7. At Cripple Creek 9. When Johnny Comes Marching Home 10. Hunting for Hawkins 12. The Fatal Wedding 13. A Chinese Honeymoon 16. Melbourne MacDowell 22.

MANISTEE.—ORCHARD BEACH CASINO (Schnetter and Williams, mgrs.): A Girl from Sweden Aug. 27; excellent performance to S. R. O. The Billionaires 30; poor performance and business.——ITEMS: Walker Whiteside in his new comedy, We Are King, will follow A Chinese Honeymoon at the new Ramsdell Theatre. Manager Southwell is placing some new bill boards on our principal streets.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elsler, mgr.): A Country Kid Aug. 22 pleased S. R. O. Uncle Josh Spruceby 27; topheavy house; satisfied. Legally Dead 28 gave excellent satisfaction. A Railroad Jack 5. The Girl from Sweden 8. A Royal Slave 9. In Convict Stripes 15. Two Orphans 17. A Little Outcast 23. A Missouri Girl 24. Caught in the Web 25.

TRAVERSE CITY.—STEINBERG'S OPERA HOUSE (Julius Steinberg, mgr.): At Cripple Creek Aug. 29; good house; fair. Side Tracked 2. A Country Kid 9. A Girl from Sweden 12. A Little Outcast 15. Hunting for Hawkins 17. Man to Man 19. A Royal Slave 24. Gus Sun's Minstrels 26.——CITY OPERA HOUSE (William Murrell, mgr.): Dark 25-1.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): The Pumpkin Husker Aug. 26; fair performance to light business. Her Only Sin 28; excellent co.; small house. Old Arkansaw 9. The Convict's Daughter 11. Al. Martin's U. T. C. 17. Resurrection 22. The Girl from Sweden 25. Clay Clement's New Dominion 30.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Side Tracked Aug. 24; deservedly small house. The Storks 25; good business and performance. U. T. C. 26 pleased capacity. Tess of the D'Urbervilles 28; fair house and performance. Legally Dead 31 failed to please light house. A Royal Slave 7. The Eleventh Hour 8. The Way of the Wicked 10.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): The Eleventh Hour Aug. 28 to light house. A Country Kid 31; poor co. Side Tracked 1 pleased good audience. Walker Whiteside 9. A Girl from Sweden 11. A Little Outcast 17. A Royal Slave 19. Gus Sun's Minstrels 26. Jess of Bar Z Ranch 28.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): The Show Girl Aug. 27 to light house, account of heavy rain; good satisfaction. The Village Postmaster 28 to fair business. Martin's U. T. C. 29 to usual good business. The Head Waiters 31; good house; pleased. A Girl from Sweden 1; large houses. The Storks 3. A Royal Slave 5.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): Martin's U. T. C. Aug. 26 to two large houses; pleased. Tom Marks 31, 1 to S. R. O.; good co. A Royal Slave 2. Circumstantial Evidence 7. 81 Plunkard 12. Topsy Turvy co. 12. For Mother's Sake 14. Side Tracked 17.

MUSKEGON.—THE GRAND (Ray N. McGraft, mgr.): The Eleventh Hour Aug. 23 pleased large business. The Girl from Sweden 24; co. good; light house. A Royal Slave 29. Side Tracked 30. At Cripple Creek 1. The Billionaires 4. The Denver Express 6, 7.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): The Pumpkin Husker Aug. 27; good co. to appreciative audience. A Little Outcast 2. Old Arkansaw 11. The Convict's Daughter 14. The Girl from Sweden 23.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Tess of the D'Urbervilles Aug. 29; good co.; fair house. Al. Martin's U. T. C.; full house; good co. C. Lewis in 81 Plunkard 1. Harry Shannon 5. Circumstantial Evidence 10.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): The Eleventh Hour Aug. 26; large audience pleased. Band concert 28 to packed house; performance good. Side Tracked 3. A Little Outcast 14. A Royal Slave 23. 81 Plunkard 28.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Tess of the D'Urbervilles Aug. 27; fine co. 81 Plunkard 31 to topheavy house. Harry Shannon in Legally Dead 3. The Show Girl 19.

TECUMSEH.—NEW BRADLEY (J. J. Orr, mgr.): In Convict Stripes Aug. 31; fair house; pleased. The Eleventh Hour 8. For Mother's Sake 16. Down by the Sea 25.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Martin's U. T. C. Aug. 31 to good business. Pride of Newspaper Row 7. The Irish Pawnbrokers 10. The Village Postmaster 19.

PETOSKEY.—GRAND OPERA HOUSE (Guy M Harwood, mgr.): The Eleventh Hour Aug. 27; good performance to capacity. Side Tracked 4. A Country Kid 7.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Her Only Sin Aug. 25; good co. and business. Side Tracked 5. A Little Outcast 11.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Wilbur Opera co. Aug. 24-29 to large and well pleased audiences. Operas: Two Vagabonds, Said Pasha, The Chimes of Normandy, Fra Diavolo, The Bohemian Girl, Ollvette, Two Sisters, The Mascot, Hans Hanson 4.

FARIBAULT.—OPERA HOUSE (Ward and Vokes, mgrs.): Green Stock co. Aug. 31-5 opened with The Brand of Cain to S. R. O.; fine performance. Other plays: Rose of Killarney, Life for Life, Under the Magnolia, Resurrection, and King of Fools. As American Hobo 10. The Princess Chic 14.

ALBERT LEA.—BROADWAY THEATRE (A. L. Gage, mgr.): Just Come to Town Aug. 18; fair performance to full house. Mahara's Minstrels 2. An American Hobo 8. The Princess Chic 15, 16.

CROOKSTON.—OPERA HOUSE (C. F. Walker, mgr.): East Lynne Aug. 25; fair house well pleased. S. Miller Kent 1. An American Hobo 2. Mahara's Minstrels 8.

BRAINERD.—OPERA HOUSE (C. F. Walker, mgr.): S. Miller Kent in Fighting Bob Aug. 27; good performance; deserved much better house. An American Hobo 28; very poor; fair house. Down Mobile 31.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): Mahara Brothers' Minstrels 4. Worth Brothers Comedians 7-12.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Mahara's Minstrels Aug. 29; large house; good co. Hans Hanson 8. Sky Farm 18. Gideon's Minstrels 24.

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MISSOURI.

RICH HILL.—SANDERSON OPERA HOUSE (Newman Gossom, mgr.): Bonnaire Price co. 4-9 in La Belle Marie, North Carolina Folks, Maud Muller, When Duty Calls, By Wits Outwitted, Mabel Heath, and A Vaudeville Matinee; co. and business both above the average. The Runaway Tramp 5.——ITEMS: The Opera House will change managers 1, when D. R. Hickey, who has been manager for the past four years, will retire and Newman Gossom will assume the management. Mr. Gossom has been manager of the City Bill Posting plant for seventeen years, and is well and favorably known by the theatrical profession.—Jack T. Doyle, of Hinshaw's Dramatic School, Chicago, has been visiting his parents here the past week.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung, and Phillev, lessees): Bonnair-Price co. Aug. 23-29, presented A Woman's Power, North Ca'lina Folks, Foxy Uncle Dudley, Maud Muller, When Duty Calls, Sin and Sorrow, and a vaudeville bill; fair houses and co. The Village Parson 30; crowded house; excellent co. The Stain of Guilt 2. An American Gentleman 5. Human Hearts 6. When the Bell Tolls 7. Under Southern Skies 10. In New York Town 13.

SPRINGFIELD.—BALDWIN OPERA HOUSE (George F. Olendorff, mgr.): The Village Parson opened the season Aug. 31 to a well filled house; performance excellent. The Knowles 1-5. Human Hearts 7. When the Bell Tolls 9. Under Southern Skies 12. Ward's Minstrels 19.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Allen Brothers in repertoire Aug. 23-30; good co.; fair business. Under Southern Skies 6. Human Hearts 8. Scott Joplin Ragtime Opera co. 12. Shamus O'Brien 13.

MOUND CITY.—OPERA HOUSE (W. R. Crawford, mgr.): Kempton Kennedy co. Aug. 10-15 to crowded houses; performances fair. The Lockes 27-29 in A Princess of Patches; S. R. O.; Kansas Sunflower and The Dutch Hero to excellent business.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, mgr.): A Runaway Tramp Aug. 27; poor co. Spotless Town 2. The Stain of Guilt 5.

LAMAR.—OPERA HOUSE (Moore and McGilvray, mgrs.): Dark. A Wise Woman 15. At Sandy Bottom 26. Oklahoma Oct. 7.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Amelia Bingham in The Climbers Aug. 26 pleased capacity. The Chaperons 30, 31; delightful production. 8, Miller Kent 6, 7 in Fighting Bob.——GRAND OPERA HOUSE (Arthur A. Marks, mgr.): John Dillon in East Lynne 30, 31. Down Mobile 4, 5. Uncle Josh Spruceby 7, 8.——ITEM: Walter Wilmot, manager of the Butte Pacific Coast National Baseball team, gave a Wild West exhibition at the ball park 30 to a $3,000 house.

HELENA.—THEATRE (Fred W. Azuts, mgr.): Season opened Aug. 26 with A Texas Steer; good house pleased. Amelia Bingham 27; good performance and house. The Chaperons 29. East Lynne 2. S. Miller Kent 8. Uncle Josh Spruceby 16. James-Warde 17.

MISSOULA.—UNION SQUARE OPERA HOUSE (Austin H. Hartley, mgr.): Season opened Aug. 27 with A Texas Steer; good co.; packed house. The Chaperons 1.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): Formal opening of remodeled playhouse by The Prince of Pilsen 1, matinee and evening; crowded house at both performances. The Volunteer 4, 5. Grace Hayward co. 6-12.——THE AUDITORIUM (E. C. Rewick, mgr.): Recently converted from convention hall, with unadorned stage, to well equipped theatre, with ten sets of scenery. To be used for grand opera, bands and popular priced repertoire cos. Ellery's Royal Italian Band 31-2, with matinees; fairly good audiences first two

large business; co. excellent; scenery very effective. The Factory Girl 30-2 to S. R. O.; co. fair. Under Southern Skies 3-5. THOMAS J. McALEER.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Why Women Sin Aug. 31-2; very good co.; good business. Al. Wilson in A Prince of Tatters 3-5; fair co. and business. Eugenie Blair in Zaza 7-9. David Harum 11, 12. In the Palace of the King 14-16. Kyrle Bellew 19. Lost River 21-23. The Christian 24-26. Paul Gilmore in The Mummy and the Humming Bird 28-30. Mrs. Wiggs of the Cabbage Patch Oct. 1-3. Vaudeville 5-10.——YOUNG'S PIER MUSIC HALL (Harry D'Esta, mgr.): The Toreador, with Jefferson De Angelis, 31-5; good production to capacity. The Girl from Dixie 7-12. Vaudeville 14-19.

ELIZABETH. — LYCEUM THEATRE (Edwin El. Roy, mgr.): Coon Hollow Aug. 27-29 to good business. Nell Burgess in The County Fair 31-2 to very good returns. Wealth and Poverty 3-5. The Great White Diamond 7-9. The Little Church Around the Corner 10-12. A Ragged Hero 14-16. When Women Love 17-19.——JACOBS' THEATRE (S. W. Jacobs, mgr.): Rachel Goldstein 28, 29 to large returns. Sam T. Jack's Burlesquers 31 to good business, but did not please. The Governor's Son 1 to good returns. The Convict's Daughter 3. Mickey Finn 4. Arizona 5. Under Southern Skies 7. Nip and Tuck 8. New York Life 11, 12.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.: Irene Myers co. Aug. 24-29 closed with War on Women to S. R. O. A Stranger in New York 8. A Trip to Chinatown 9. Miss Bob White 10. Queen of Wall Street 11. The President's Daughter 12. King Dramatic co. 14-19.——ITEMS: James Gamble has been appointed local manager for the Auditorium Theatre, Burlington, N. J.—Borden Taylor and Clarence Rullen, the chief electrician and ticket taker of the Opera House, have just returned from a two weeks' cruise down the Delaware Bay.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Arizona 3. The Convict's Daughter 5. Stetson's U. T. C. 7. Miss Bob White 9. Zaza 10. A Game of Hearts 12. That Imprudent Young Couple 15. The President's Daughter 16. Human Hearts 21. The Mummy and the Humming Bird 23. York State Folks 26. Lost River 28. A Working Girl's Wrongs Oct. 1. Grace George in Pretty Peggy 2.

PATERSON.—OPERA HOUSE (J. J. Goetchius, mgr.): Corse Payton Stock co. Aug. 31-5 in Michael Strogoff, The Lost Paradise, Denise, Thelma, Woman's Temptation, The Two Colonels, An American King, and Over the Hills to the Poorhouse; co. capable; attendance large. David Harum 7-9.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Looking for a Wife Aug. 24; good business and performance. The County Fair 27; capacity; good co. The Convict's Daughter 31; good business and co. Arizona 4. A Stranger in New York 7. The President's Daughter 9. Zaza 12.

BURLINGTON. — AUDITORIUM (S. Glasgow, mgr.): A Desperate Chance Aug. 29 pleased. A Boy Wanted 31 amused. U. T. C. 2. A Funny Side of Life 3. Miss Bob White 8.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): Season opened Aug. 26 with Joseph Newman co. to fair business. Harry Corson Clarke in His Absent Boy 10.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Frederick R. Luescher, mgr.): George Sidney attracted and pleased large houses with his musical farce-comedy, Busy Izzy Aug. 31-2. The Middleman, with Horace Lewis, supported by a strong co., was the magnet that filled the house 3-5. The climaxes were well worked out and the play was warmly received. Ward and Vokes in their new play, The Two Pinks 7-12.——BAKER THEATRE (John E. Boyle, res. mgr.): The regular season opened with In the Palace of the King 31-2, and large audiences present at every performance. Driven from Home 3-5 to good business. The leading character was well cared for by Patrice, who was sustained by a fairly good co. The Christian 7-9.——LYCEUM THEATRE (M. E. Wolff, mgr.): Florodora 2, with Isadore Rush, Harriet Merritt, R. E. Graham, and Phillip H. Ryley in the cast, attracted fine house.——ITEM: Jules Hurtig, of the United Amusement Co., was in town this week.—Mr. and Mrs. A. H. Stuart (Jesse Bonstelle) left for Peak's Island, Me., this week, where they will rest briefly, hence to New York, where they will resume their professional duties.
J. W. CARRUTHERS.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): The Manhattan Opera co. 1-5 in Trial by Jury and Charity Begins at Home; large houses. Rose of Auvergne 7-12.——LYCEUM THEATRE (M. Reis, mgr.): Mickey Finn 1; good house and performance. Black Patti Troubadours 3. Mabel Paige co. 7-12.——AUDITORIUM (E. H. Colburn, mgr.): High water at Rorick's caused the removal of the Manhattan Opera co. to this house for one performance of Giroflé-Girofla Aug. 31; large business.——ITEMS: Misses Kitty Gallidis and Brand, of the Manhattan Opera co., rejoined Mr. Bluebeard 1.—Emily Krackowizer, daughter of E. W. Krackowizer, will make her debut with the Reban-Skinner co.—Archibald McCann and Carl Wilbur have been added to the Manhattan Opera co.—William T. Blampied, of the Lyceum, has returned from a business trip to New York. J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Florodora 1 to large house. The Sleeping Beauty and the Beast 9-12.——BASTABLE THEATRE (H. A. Hurtig, mgr.): George Sydney in Busy Izzy turned 'em away Aug. 27-29; pleased. The Middleman 31-2 to light business; good co. Ward and Vokes 3-5. Superba 7-12.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Driven from Home 31-2 drew fairly. Patrice was featured and seemed to please. In the Palace of the King 3-5. Shooting the Chutes 7-9. The Christian 10-12.——VALLEY THEATRE (H. S. Daniels, mgr.): The second act of Martha, the operetta Charity Begins at Home, and Murphy and Nichols in The Bifurcated Girl comprised the bill 31-5, which was well received by good sized audiences. The Chimes of Normandy 7-12.
E. A. BRIDGMAN.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Chester De Vonde Aug. 24-29, assisted by pretty Grace Van Anker and a capable co., crowded the theatre twice daily; even the S. R. O. sign had to be taken down and the sale of tickets stopped at several of the evening performances. Local 30. Corse Payton Comedy co. 31-5 opened to good business. Happy Hooligan 7, 8. The Parish Priest 9. Wealth and Poverty 12. Foxy Grandpa 14. Two Sisters 15.——ITEM: Winthrop G. Snelling, with the Quincy Adams Sawyer co., greeted friends at the station here 1. The co. was on its way to Ilion. GEORGE C. MOON.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Florodora was the opening attraction Aug. 31 and drew a larger house than last season. Eben Holden 7.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Joseph Santley in From Rags to Riches 27-29 filled the house at each performance. He is a promising lad and deserves a better play. Happy Hooligan 31-2; packed house pleased. The Royal Lilliputians 3-5. Wedded and Parted 7-9. A Great Temptation 10-12.——PROCTOR'S (F. F. Proctor, mgr.): The Old Coat 31-5 amused. Three Wives to One Man 7-12.
CHARLES N. PHELPS.

UTICA.—MAJESTIC THEATRE (R. D. Eldrige, res. mgr.): A Hot Old Time Aug. 28, 29 pleased large audiences. An Indiana Romance 3; good house. Happy Hooligan 4, 5. A Bunch of Keys 7. The Charity Nurse 8. Our New Minister 9. Jefferson De Angelis in The Toreador 10.
GEORGE R. STODDARD.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Wheelock Sisters, mgrs.): Bennett and Moulton Comedy co. Aug. 24-29; good business. Plays last half of week: Shipwrecked, The Working Girl, Her Own Enemy, and The Great Mill Strike. Lady Bountiful 31 failed to appear. Wealth and Poverty 1; excellent play; well staged. Beyond Pardon 2 opened its season here; play and co. are of more than ordinary excellence. De Wolf Hopper in Mr. Pickwick 3. Foxy Grandpa 4. The Minister's Daughters 5. Charles K. Champlin co. 7-12. Henrietta Crosman in As You Like It 15. The Octoroons 16. York State Folks 18. Agnes Ardeck 19. Mildred Holland 21. A Game of Hearts 23.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaut, mgr.): Edith Ellis Barker and a very strong supporting co. presented Ibsen's Ghosts Aug. 27 to a small and well pleased audience. An Indiana Romance 2 deserved better business; performance good. The Charity Nurse 7. Katharine Willard 8. Jefferson De Angelis 9.——KASSON OPERA HOUSE (Robert Baird, mgr.): Howard Stock co. 31-5 opened in Wife for Wife to one of the largest audiences that ever gathered in the theatre; co. strong. Arthur's Ladies' Minstrels 7. A Boy Wanted 10. The Minister's Daughter 14.

TROY.—GRISWOLD OPERA HOUSE (M. Reis, mgr.): A Working Girl's Wrongs Aug. 27-29 drew largely and pleased. A Bunch of Keys 31-2 pleased big audiences. Shooting the Chutes 3-5. A Great Temptation 7-9. Wedded and Parted 10-12.——RANDS OPERA HOUSE (M. Reis, mgr.): Eben Holden 8.——LYCEUM THEATRE (R. H. Keller, mgr.): A Homespun Heart 27-2 satisfied large audiences. Joe Sullivan 31-2 in The Blackthorn; co. and business good. Beyond Pardon 3-5. The Limited Mail 7-9.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Corse Payton Stock co. Aug. 24-29 in Thelma, Woman's Temptation, Michael Strogoff, The Lost Paradise, The Two Colonels, An American King, Over the Hills to the Poorhouse, and The Irish Corporal; packed houses. Aubrey Stock co. 31-5 opened to capacity. Side Tracked 7.——CASINO PARK (J. P. E. Clark, mgr.): Bryant and Saville's Minstrels 31-5; well attended.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Aubrey Stock co. Aug. 24-29 closed with Dangers of Paris, The Fire Patrol, A Deserted Wife, and Lost in New York to good business. Foxy Grandpa opened the regular season 1; fair house and performance. David Harum 2; good attendance; much enjoyed. Daniel Sully 5. Chester De Vonde Stock co. 7-12. Smith and La Rose 14. Lost River 17. Orrin Johnson 19.

NEW ROCHELLE.—THEATRE (J. J. Armstrong, mgr.): Happy Hooligan Aug. 26; satisfaction to S. R. O. Blackthorn 27 to small house. The Convict's Daughter opened its season 29 to fair business. David Harum (No. 1 co.) 31 to good house. Red River 5. The Governor's Son 7. New York Life 10. Lost River 12. The Night Before Christmas 14. When Her Soul Speaks 19.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): The Governor's Son opened its season here Aug. 29 to a packed house; performance excellent. Under Southern Skies opened its season here 31, giving a most excellent performance to a good house. 'Way Down East 2; great satisfaction to capacity. David Harem 5. The Parish Priest 7. Hadley's Moving Pictures 8 (local benefit).

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Wealth and Poverty Aug. 27 to good business; pleasing performance. Happy Hooligan 29 pleased good house. David Harum 1 to good business; pleasing performance. Royal Lilliputians 2; good house and performance. Jefferson De Angelis 7. Under Southern Skies 12.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): Under Southern Skies opened the Academy 1 with a fine performance and large audience. 'Way Down East 3. Nell Burgess 5. Brandon Courtney 10-12. Down and Up 15. Widow Dooley's Dream 25.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Chester De Vonde co. Aug. 31-5 to very large business; excellent performances. 'Way Down East 7. J. H. Stoddart in The Bonnie Briar Bush 10. The Minister's Daughter 12. Foxy Grandpa 15. York State Folks 19.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Will open for the season 5 with An Indiana Romance. Cleveland's Minstrels 25. Alaska 26. Larose's Octoroons Oct. 2. Dionne, magician, 10. Over Niagara Falls 15. Louis Russell 20. Two Orphans 26. Side Tracked Nov. 2.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Wealth and Poverty Aug. 31; fair performance and business. A Bunch of Keys 3. The Power Behind the Throne 5. Howe's Moving Pictures 7. 'Way Down East 9. The Minister's Daughter 10. The Bonnie Brier Bush 11. The Parish Priest 12.

HUDSON.—ELKS' THEATRE: Wealth and Poverty 2 opened the season to a large and appreciative audience. Hadley's Moving Pictures 10. When We Were Twenty-one 19. Under Southern Skies 21. Sadie Martinot in The Second Mrs. Tanqueray 29.

BOONVILLE.—COMSTOCK OPERA HOUSE (Traffarn and Sawyer, mgrs.): Maude Hillman co. Aug. 31-5; good co. and business. Plays first three nights: The Buffalo Tragedy, Duchess Du Barry, and 'Way Up York State. The Parish Priest 14.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Man to Man Aug. 28 pleased good house. Black Patti Troubadours 29 drew and satisfied well. Miner's Merry Makers 3. Side Tracked 5. The Toreador 11.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee): Bennett-Moulton co. Aug. 31-5 opened to S. R. O., presenting The Path of Duty. Other bills: Outcasts of Society and Shipwrecked. A Bunch of Keys 8.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): Maud Hillman co. Aug. 24-29; excellent programme and very good attendance. Quincy Adams Sawyer 31; full house; excellent satisfaction. Side Tracked 4. Big Extravaganza 10.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Regular season will open 21 with When We Were Twenty-one. Local 28. Brandon Courtney Stock co. 28-30. Charlie Grapwin in Mr. Pipp Oct. 2.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): Season opened 1 with Man to Man, pleasing a topheavy house. A Fisherman's Daughter 16.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore Co., mgrs.): Fred H. Wilson co. Aug. 31-4 in For Her Child's Sake and A True Born American pleased fair houses. The Merchant of Venice 5.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Foxy Grandpa Aug. 31 opened regular season to large business; co. good. David Harum 3. Eben Holden 4. Under Southern Skies 8.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): The Minister's Daughters 15.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Man to Man Aug. 31; fair house and co. Quincy Adams Sawyer 4.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.): Adelaide Thurston in Polly Primrose 5. Under Southern Skies 9.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Black Patti Troubadours 1 to good business.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Dark.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): The Power Behind the Throne 10.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (Everard Baker, mgr.): The Telephone Girl Aug. 29; good house matinee and night; audience well pleased. Broadhurst's Comedians 11. The Convict's Daughter 15. Rudolph and Adolph 16.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Season opened 1 with The Telephone Girl; very good house; performance excellent. Al G. Field's Minstrels 8.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elbery, mgr.): The Telephone Girl 1 to good business; performance fair.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): The Chaperons Aug. 26 to packed house; excellent co. 8. Miller Kent 31. An American Hobo 1. Over Niagara Falls 3. Mahara's Minstrels 7. Noble Theatre co. 8-12. Louis James and Frederick Warde 14. In Old Kentucky 22. Ezra Kendall 24. The Dazzler 25, 26. Haverly's Minstrels 28. Kelcey-Shannon 30.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausseman, mgr.): Uncle Josh Spruceby Aug. 24. Over Niagara Falls 31 to good business; co. good.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): A Human Slave Aug. 27; fine attraction; fair house. Specialties by Nellie Dunbar, James McElhern, and Edna Reming were fine. The King of the Desert 3. Who, What, When Minstrels 16. The Buffalo Mystery 17. Hoosier Circus 21. An Indiana Romance 23. Hutchison Brothers' Minstrels 24. At Cosy Corners 25.——ITEM: The electric road from West Liberty into Urbana will bring many theatregoers from that town and along the line.
WILLIAM H. McGOWN.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): The Scout's Revenge Aug. 29 pleased two good houses. Minstrels (local) 2; good crowd. The Game Keeper 9. The Darkest Hour 12. Carner Stock co. 14-19.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): Stevens Stock co. 24-29; small business. Plays: The Plunger, A Man of Mystery, Resurrection, and Captain Hearn, U. S. A. The Younger Brothers' Last Raid 14. A Break for Liberty 16.——ITEM: Stevens Stock co. did not please, and Manager Smith closed the engagement after the performance 28.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): A Human Slave Aug. 29 to good business. Over Niagara Falls 1 pleased large audience. Rebecca Warren in Tess 2. Haverly's Minstrels 3. The Irish Pawnbrokers 5. For Mother's Sake 8. On the Bridge at Midnight 9. The Game Keeper 12. The Head Waiters 14. The Village Postmaster 18. Richard Carvel 19. Near the Throne 21. Paul Revere 25. When the Bell Tolls 26. The Middleman 28. 'Way Down East 30.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): Peck's Bad Boy Aug. 29 satisfied fair audience. Creatore 31-1; very clever exhibitions; audiences pleased. Fays (Thaumaturgy) 4.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Her Marriage Vow 27-29 pleased fair audiences. The Way of the Wicked 31-2. Uncle Josh Spruceby 3-5.——ITEM: Beatrice Clifton, who has been spending the Summer in Akron with her parents, returned to New York 31 to commence rehearsals with The Billionaire.

ZANESVILLE.—SCHULTZ OPERA HOUSE (J. G. England, mgr.): Season opened Aug. 31 with Himmelein's Ideal Stock, presenting The Black Flag, Northern Lights, Eagle's Nest, The Fairies' Well, Back Among the Old Folks, and The Great Devereaux Case.——THE WELLER (J. G. England, mgr.): John W. Vogel's Minstrels 1; attendance large; performance good. Tess of the D'Urbervilles 7. Peck's Bay Boy 12.

ATHENS.—OPERA HOUSE (Slaughter, Fintserwald, and Hadge, mgrs.): Joe King's Comedians Aug. 24-29 in The Hour of Twelve, Monte Cristo, Brother Against Brother, Eagle Rock Ranch, Rip Van Winkle, and Jesse James; attendance good; performance satisfactory. In Louisiana 10. Sousa's Band 12. Stetson's U. T. C. 17. A Hoosier Daisy 23 canceled.——ITEM: After the performance 29 the house managers gave a banquet for the Joe King's Comedians.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Carner Stock co. Aug. 31-5 opened with The Bondsman, followed by Rip Van Winkle, Monte Cristo; large audiences; good attraction. Sousa's Band 11. Stetson's U. T. C. 16. Al. Wilson 22. The Beauty Doctor 24. Adelaide Thurston 29. (Seipel and Best, mgrs.) Faust's Minstrels 8. Martin's U. T. C. 23.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Season opened Aug. 20 with Reuben in New York to good business; performance good. Vogel's Minstrels 26 pleased fair business. The Dazzler 29 failed to please good business. King Comedy co. 7-12. 'Way Down East 16. Peck's Bad Boy 18. Stetson's U. T. C. 19. Paige Comedy co. 21-26.

MANSFIELD.—LAKE PARK CASINO (E. R. Endly, mgr.): Murray and Mackey co. Aug. 24-29 closed week to crowded houses, presenting Just Before Dawn, Captain Hearne, and Mother and Son; fine co.——MEMORIAL OPERA HOUSE (Bowers and Mickley mgrs.): Himmelein's King of the Desert 31 to good business; very satisfactory performance. Ideal Repertoire co. 7-12.

PIQUA.—MAY'S OPERA HOUSE (George T. Braden, mgr.): A Human Slave Aug. 28 drew well and pleased. Weber and Fields' Hoity Toity 2 to topheavy house; co. generally very capable. King of the Desert 4. For Mother's Sake 7.——ITEM: Will Hetherington left to join Sultan of Sulu co. in New York city after a delightful visit at his home.

CAMBRIDGE.—COLONIAL THEATRE (H. R. Marsten, mgr.): J. W. Vogel's Minstrels 2.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Robinson Stock co. Aug. 31-5 opened in Salome to good business; co. good. Al. Martin's U. T. C. 10. Younger Brothers 17. Weary Willie Walker 19. Thalia Stock co. 24-26.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Peck's Bad Boy Aug. 31 pleased good audience. Carline Roha in Tess of the D'Urbervilles 5. Marked for Life 7. Vogel's Minstrels 9. The Merchant of Venice 15. The Game Keeper 18. Shooting the Chutes 21. The Power Behind the Throne 23. The Way of the Wicked 25.

DAYTON.—VICTORIA THEATRE (Lee M. Roda, mgr.): Henry E. Dixey 2.——PARK THEATRE (Harry E. Feicht, mgr.): Mr. Dooley Aug. 27-29 to capacity; best musical farce-comedy seen here in years. For Mother's Sake 31-2; S. R. O.; excellent play.——ITEM: The regular season of the Victoria will open late this month.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Kinsey Komedy Ko. Aug. 31-5 opened with Lost and Won to capacity.——ITEM: For Hearth and Home, by Hal Reid, will go into rehearsal at Celina, O., 7, opening the season 10. Co. is under the management of C. F. Water, with R. A. Phelps stage director.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Dark.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Dark. Juvenile Minstrels 7.——ITEM: W. J. Demming, comedian of the Baldwin Stock co., is home here for a short visit before joining his co. in New Orleans for the coming season.

BOWLING GREEN.—CHIDESTER THEATRE (John F. Hutchinson, mgr.): House opened Aug. 31 with Tess of the D'Urbervilles to good house; audience pleased. The Way of the Wicked 5. For Mother's Sake 10. Driven from Home 12. The Moonshiner's Daughter 14. The Middleman 17.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, prop.): Opened season Aug. 20 with Faust's Mammouth Minstrels to a large house; pleased. Over Niagara Falls 3. Imogenes 9. The Eleventh Hour 14. A Run on the Bank 17.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Faust's Minstrels Aug. 29; good co.; pleased a large audience. Near the Throne 3. The Gypsy Queen 9. William Owen 15.

LANCASTER. — CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): John W. Vogel's Minstrels Aug. 31; finest exhibition witnessed here for many years. Ted Faust's Greater Minstrels 11. Verna May Stock co. 14-19.

KENTON.—GRAND OPERA HOUSE (Henry Dickson, mgr.): J. A. Himmellen's co. 1 in The King of the Desert to crowded house; performance fair. The Irish Pawnbrokers 4. Joe Kelley in The Head Waiters 8.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Season opened Aug. 29 with Marked for Life; two performances to S. R. O. At Cripple Creek 5. An Indiana Romance 9. Vogel's Minstrels 11. Andrew Robson 12. Henrietta Crosman 18.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): Regular season opened Aug. 29 with The King of the Desert to two large audiences; performances gave entire satisfaction. Tess of the D'Urbervilles 12.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Mr. Jolly of Joliet Aug. 28; appreciated by a very large audience. Henry E. Dixey in Facing the Music and Over a Welsh Rarebit 3.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Andrew Robson in Richard Carvel opened the house 2 to a large and appreciative audience Arizona 8.

KENTON.—GRAND OPERA HOUSE (Henry Dickson, mgr.): J. A. Himmelein's Imperial Stock co. Aug. 24-29; performance fair; crowded houses. The King of the Desert 1. The Irish Pawnbrokers 4.

NELSONVILLE. — STUART'S OPERA HOUSE (W. J. Stuart, mgr.): John W. Vogel Aug. 29 pleased. 'Way Down East 14. Faust's Minstrels 19. Stetson's U. T. C. 24. Near the Throne 29.

PAULDING.—GRAND OPERA HOUSE (Edward Buck, mgr.): A Montana Outlaw Aug. 27 pleased light house. Chicago Stock co. 31 opened in Dixie Land and Resurrection; pleased fair house.

BRYAN.—JONES OPERA HOUSE (Hugh MacPhail, mgr.): In Convict's Stripes 2; good co. and house. A Run on the Bank 8. Gus Sun's Minstrels 17.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, mgr.): A Deserted Bride Aug. 29 to good business, opened the house for the season. Rebecca Warren in Tess of the D'Urbervilles 8.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Ted E. Faust's Minstrels 9. A Romance of Coon Hollow 16.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Tess 5 canceled. Peck's Bad Boy 9. T. E. Faust minstrel 12.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): House will open with Ted E. Faust's Minstrels 4. H. B. Wilber co. 7-12.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Season opened 2 with Haverly's Mastodon Minstrels to big business and well pleased audience.

SALEM.—GRAND OPERA HOUSE (F. S. Falkenberg, mgr.): House opened 1 with Ted E. Faust Minstrels; S. R. O.; excellent performance.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, mgrs.): The Moonshiner's Daughter 10. William C. Owens 18. A Run on the Bank 25.

CHICAGO JUNCTION.—OPERA HOUSE (J. H. Loyer, mgr.): Dark. Peck's Bad Boy 7 canceled.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Dark.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Columbia Comic Opera co. in Giroflé-Girofla Aug. 10 opened the house for this season.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Tom Wiedemann's co. will open the house 14-19.

SALEM.—SHIELDS PARK: Continues to please fair sized crowds. Will close 5.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): Two Little Vagrants Aug. 31 pleased a good audience. A Desperate Chance 2; co. gave satisfaction to large house. May Sargent 3. The Governor's Son 4. Sam T. Jack's Burlesquers 5. Emma Bunting 7-12. Al. H. Wilson 9. A Life's Mistake 14. The Eternal City 15.——ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Summer season of opera and vaudeville closed 29. Next Summer vaudeville will be resumed. A steam heating plant will be put in at once for Winter attractions.——ITEMS: The friends of Manager E. S. Gleim, of the Fulton, will be pleased to learn that he has fully recovered from his illness and is again at his post.—A new drop curtain is a feature at the Fulton, and the ushers now serve ice water between the acts.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Andrew Robson in Richard Carvel Aug. 31; pleasing and finished performance to a large and enthusiastic audience. A Fool and His Money 1; excellent business. Shore Acres 7. Adelaide Thurston 8. Our New Minister 11, 12. The Great Lafayette 14-16. Arizona 19.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Mabel Paige co. 24-29; excellent co.; good business. Plays: Becky Bliss, Tennessee's Pardner, The Girl from the West, The Lion and the Mouse, Our Young Minister, A Battle for Life, and Cinderella. No Wedding Bells for Her 31-2; large audiences pleased. A Working Girl's Wrongs 3-5. Rachel Gold-

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stein 7-10.——DIXIE'S (Henry P. Dixie, mgr.): The Men of Jimtown 3-5. Hearts Adrift 7-9. When Women Love, 10-12.——ITEM: Mr. Broadhurst, the author of A Fool and His Money, was present at its first production here 1.

ALLENTOWN.—LYRIC THEATRE (Mobley and Worman, mgrs.): Season opened Aug. 29 with Charles Leder in The Funny Side of Life; full houses; good performance. A Desperate Chance 31; good co., to good business. Joe Welch 1; satisfactory co. in The Peddler drew large audience. Rudolph and Adolph 2 to good business; audiences well pleased. The Convict's Daughter 7. Al. Wilson 8. A Life's Mistake 9. Why Women Sin 10. Red River 12.——DORNEY'S PARK THEATRE: Week of 31, Moore and Gilmore Troupe, A. O. Duncan, Pete Baker, Sullivan and Pasquelena, and Tascot.——CENTRAL PARK THEATRE: Boston Vaudeville co., which includes Mae Rowe, Stanley Le Roy, Royce Brothers, the Caffreys, Hugh Conley, and Albene and La Brandt, are drawing fairly well.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussmann, mgr.): Two Little Vagrants Aug. 27; business very good. Quinlan and Wall's Minstrels 28; business good. Sander's Moving Pictures 29; afternoon and evening; business good. Emma Bunting's co. 31-5 opened to S. R. O. Plays first half of week: The Princess of Patches, To Be Buried Alive, The Real Lord Lennox, Wedding Bells, and The Lady from Laramie. Rudolph and Adolph 7. U. T. C. 8. A Desperate Chance 9. On the Trail 10. Oriental Burlesquers 11. The Two Johns 12.——ITEM: During the closed season the managers have had the stage enlarged. The house has been equipped with electric lights and several new drops have been added. Now the theatre is an up to date one.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Marion Francis co. Aug. 24-29; fair business. Plays last half of week: The Burglar and the Waif, Miss Juliet, and Jack Shepard. A Funny Side of Life 31, with Charles Leder, to medium business; play and co. fair. Mason and Mason in Rudolph and Adolph 2 to fair attendance; performance good. The Governor's Son deserved better patronage 3; an exceptionally good co. Irene Meyers co. 7-12.——ITEM: Mr. and Mrs. Harry Roche (Florence Geer) left the Marion Francis co. 28 and joined Chester Devonde at Schenectady, N. Y.

PITTSTON.—LYRIC THEATRE (H. J. Sinclair, res. mgr.): Season opened with Mickey Finn Aug. 29 to very good business. Mabel Paige co. 31-5 opened in The Girl from the West to S. R. O.; good co. and specialties. Other plays: A Battle for Life and Tennessee's Pardner; fine business. The Blackthorn 9.——NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Miss Bob White will open the season 7. Shore Acres 8. Adelaide Thurston 9. The Winning Hand 10. Quinlan and Wall's Minstrels 12. Our New Minister 14.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Robert B. Mantell will open the season with the initial performance of his new play, The Light of Other Days 3. A Fool and His Money 4. Mason and Mason in Rudolph and Adolph 6. Quinlan and Wall's Minstrels 7. Charles A. Loder in The Funny Side of Life 8. David Harum 9. Al. Wilson in The Prince of Tatters 10. The Governor's Son 12.——ITEM: The Robert Mantell co. have been rehearsing here for several days, their new scenery arrived here also some days ago.

TYRONE.—ACADEMY OF MUSIC: Season opened Aug. 31 with Quinlan and Wall's Minstrels to big house; good performance. A. C. Rich's Musical Burletta co. 2 in The Mayflower; good house; fair performance. Charles Loder 11. Cleveland's Minstrels 16. Red River 24. Johnstown Flood 25.——ITEM: G. C. Bockling, of this place, will manage the Academy of Music for Hallam and Hambly, of Washington, Pa., who are the lessees, and whose lease expires Nov. 1. Mr. Hambly has gone to Washington, Pa., to look after their theatres there.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Mr. Jolly of Joliet Aug. 27 pleased fair business. Near the Throne 29; excellent performance to full house. Myrkle-Harder Stock co. 31-5 opened to S. R. O. Down by the Sea 7. A Romance of Coon Hollow 10. The Johnstown Flood 12. His Nibs the Baron 14.——CITY OPERA HOUSE (Challis and Henkil, mgrs.): Season opened 31 with Adair, Gregg and Adair Stock co.; business fair.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Oriental Burlesquers 1, 2, opened the season to fair business; poor and vulgar performance. Andrew Robson 3 in Richard Carvel. Black Patti Troumbadours 4.——VALLAMONT PAVILION (N. Appell, mgr.): Vallamont Stock co. Aug. 31-5 in Faust and The Man from Mexico to good business and appreciative audience.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, mgr.): Weary Willie Walker Aug. 29 to small audience; co. poor. The New Mistress of Santa Cruz (local) 31 pleased fair house. Captain Racket (local) 1 to good house. Quinlan and Wall's Minstrels 3. Johnstown Flood 10. Along the Kennebec 12. Sam T. Jack's Burlesquers 14. A Prince of Tatters 16. The Blackthorn 19. Arizona 21.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Season opened Aug. 31 with Myrkle and Harder Stock co. in The Silver Dagger, Little Alabama, and The Secret Dispatch; very good performance and attendance. William Owen in When Lewis Eleventh Was King. Driven from Home 8. Rebecca Warren 9. An Indiana Romance 11. Vogel's Minstrels 12.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Regular season will open 15 with A Soldier's Honor. Sam Jack's Burlesque 16. Peck and the New Boy 19.——COLONIAL THEATRE (F. R. Hallam, mgr.): Opened 2 with A Chinese Honeymoon; good business and performance. Quinlan and Wall's Minstrels 4. Weary Willie Walker 5. Coon Hollow 7. Down by the Sea 8.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): A Deserted Bride Aug. 27. Married for Life 28. The Mayflowers Burlesquers 31. A Chinese Honeymoon, with John Henshaw, 1. Quinlan and Wall's Minstrels 2. Two Little Vagrants 3. Robert Mantell in The Light of Other Days 5. Along the Kennebec 7. A Funny Side of Life 11. Al. H. Wilson 12.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Season opened Aug. 26 with The Two Vagrants; satisfactory performance to excellent business. Irene Myers Stock co. 31-5 opened with On the Stroke of Twelve to S. R. O. Other plays first half of week: The Two Orphans, The Counterfeiters, and Man to Man. The Two Johns 7. The Black Thorn 8. Adelaide Thurston in Polly Primrose 10. The Winning Hand 11. A Life's Mistake 22. Miss Bob White 23.

HARRISBURG.—GRAND OPERA HOUSE (M. Reis, mgr.): Roe Stock co. Aug. 21-28 closed successful business. Quinlan and Wall's Minstrels 29 to good house. Two Little Vagrants 1 to light business. Sam T. Jack's Burlesque co. 3 to very good business. Mason and Mason 4. Black Patti Troubadours 5. Charles A. Loder 7. The Winning Hand 8. The Two Johns 10, 11. The Fatal Wedding 12.——PAXTANG PARK (Feltx Davis, mgr.): The Boston Vaudeville Stars 31-5 to good business.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Tess of the D'Urbervilles 11. Gypsy Queen 12. Myrkle and Harder Stock co. 14-19. Sam T. Jack's Burlesquers 21. Quinlan and Wall's Minstrels 22. The Eleventh Hour 23. The Game Keeper 24. The Fatal Wedding 25. The Funny Side of Life 26.

NEW KENSINGTON.—OPERA HOUSE (J. G. Beker, mgr.): Weary Willie Walker Aug. 31; fair co. and house. Johnstown Flood 8. Louis J. Russell in Dr. Jekyll and Mr. Hyde 9. W. S. Cleveland Minstrels 12. Sam T. Jack's Burlesquers 19. Dilger-Cornell co. 21-26. The French Spy 30. J. G. Brosius co. Oct. 1-3.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Will H. Myer's Stock co. opened its season and the local season Aug. 31-3, presenting Through the Breakers, The Moonshiners, and A Ragged Hero to big business. The Black Thorn 4. A Desperate Chance 10.——ITEM: Arthur G. Snyder has leased the local theatre and given it a thorough renovating.

MAHANOY CITY.—KAIER GRAND OPERA HOUSE (James T. Quirk, mgr.): Andrew Robson opened the house in Richard Carvel to a large and well pleased audience. Cozy Corners 10. On the Trail 11.——HERSKER'S NEW THEATRE (Frank Waite, mgr.): Captain Jack Crawford 10.

RENOVO.—KANE'S THEATRE (Joseph P. Kane, mgr.): After an entire renovation, consisting of new scenery, new opera chairs, painting and frescoing, Kane's Theatre will open season with His Nibs, the Baron 9. A Boy Wanted 15. Ben Hendrick's Ole Olson 19. Trixie Monroe 28.

READING.—TEMPLE THEATRE (Charles G. Stevens, mgr.): A good performance of the Two Little Vagrants attracted large houses Aug. 29.——ACADEMY OF MUSIC (John D. Mishler, mgr.): The Pride of Jennico 29. Joe Welch in The Peddler 2. Mason and Mason 3.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): Season will open 9 with Arizona. Hilda Tucker 10-12. A Boy Wanted 16. Charles Loder 18. Tess of the D'Urbervilles 21. Adelaide Thurston in Polly Primrose 22. The Gypsy Queen 26. Why Women Sin 29.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Season will open with Resurrection by Blanche Walsh co. 3. At Cripple Creek 4. William Owen 9. Andrew Robson in Richard Carvel 11. Quinlan and Wall's Minstrels 18.——OAKWOOD PARK: Kilties' Band 5.

FRANKFORD.—EMPIRE (J. Bard Worrell, mgr.): Why Women Sin Aug. 27-29 to capacity; best of satisfaction. The Men of Jimtown 31-2 opened to S. R. O. This was the first performance on any stage of the play. The Great White Diamond 3-6.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Stetson's U. T. C. 11. Miss Bob White 12. Frank Adams' Minstrel Phantasma 13. The Mascot (local) 21, 22. The Great Lafayette 24.

CHESTER.—GRAND OPERA HOUSE (Thomas Baxgreaves, mgr.): Murray and Mack Aug. 29 in A Night on Broadway to good business. Sam T. Jack's Burlesque 1 to fair house. Why Women Sin 3. Utah 4. A Desperate Chance 5. Red River 7. Arizona 8.

DANVILLE.—OPERA HOUSE (F. C. Angle, mgr.): House will open with Shore Acres 12. Tracy, the Bandit 16. Robbins Comedy co. 7-19. The Convict's Daughter 22. Tess of the D'Urbervilles 25. Keene the Magician 30.

COLUMBIA.—OPERA HOUSE (John B. Bleininger, mgr.): Season opened 3 by Will H. Myer's Stock co. in Through the Breakers; crowded house will pleased. A Desperate Chance 7. Charles Leder 9. David Harum 10.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): The Seward co. Aug. 31-5, presenting A Game of Craft, Black Eagle, Twin Sisters, Still Waters Run Deep, Deadwood Dick, Fooled by Fortune, and Day of Judgment; fair attendance.

CARBONDALE.—OPERA HOUSE (George Lowder, mgr.): Mickey Finn Aug. 31; good business; co. fair. Joe Sullivan's Black Thorn 7. Wallack Through Fire and Water 9. Our New Minister 10. The Winning Hand 12.

MAUCH CHUNK.—OPERA HOUSE (Robert A. Haberling, mgr.): Charles A. Loder in A Funny Side of Life opened the season 1 to a good house; satisfactory performance. On the Trail 8.

ST. MARYS.—TEMPLE THEATRE (John S. Speer, mgr.): Season will open 7 with Louis J. Russell in Dr. Jekyll and Mr. Hyde. Arizona 10. Shooting the Chutes 14.

PUNXSUTAWNEY.—MAHONING OPERA HOUSE: Myrtle Harder Stock co. Aug. 24-29, playing Little Alabama, The Silver Dagger, and The Secret Dispatch; S. R. O. all week; audiences well pleased.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): Charles A. Loder in A Funny Side of Life opened the house Aug. 28 to good business; co. fair. When Reuben Comes to Town 5.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, mgr.): Season will open with Micky Finn 4. Andrew Robson in Richard Carvel 5. Seward Stock co. 7-12. Alma Sterling 16. Trixie Monroe 17.

FREELAND.—GRAND OPERA HOUSE (J. J. McMeniman, mgr.): Arizona 2 opened its season as well as the house to a large and enthusiastic audience.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): Season will open 10 with Weary Willie Walker.

FOREST CITY.—MANZER OPERA HOUSE (C. C. Manzer, mgr.): The Merchant of Venice 2; good business. Black Thorn 11.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee): The Two Vagrants Aug. 28; good co. and house. Sam Jack's Burlesquers 4.

MANSFIELD.—OPERA HOUSE (W. D. Husted, mgr.): House will open 7 with The Merchant of Venice.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Edward Harrigan, supported by good co. in Under Cover Aug. 29, drew large house. A Great Game 2 drew fair house. Four Cohans in Running for Office 3. The Village Grocer 7.——ITEM: A lease was signed by Henry Bull and others last week, by which Messrs. Julius Cahn and William Cross secure control of the theatre. This undoubtedly ends the Trust's new theatre project.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Bennett-Moulton co. opened house Aug. 31-5 in A Daughter of the People to S. R. O. Other plays: Outcasts of Society, The Belle of Virginia, Shipwrecked, In the Sultan's Palace, By the King's Command, and The Working Girl. Old Jed Prouty 12.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Cook-Church Stock co. Aug. 24-29 to good business. A Great Game 1. Her Fatal Sin 7. Morgan Hoyt's Vaudeville co. 8. Jed Prouty 10. New York Day by Day 12. Dot Karroll co. 14-19.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, mgr.): Season opened Aug. 31 with A Great Game to fair business; poor co.

PAWTUCKET.—MUSIC HALL (D. R. Buffinton, mgr.): Buffinton Stock co. opened season Aug. 31-5 with Lost Paradise to S. R. O.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): Season opened 1 with McFadden's Flats; good performance to large house. A Devil's Auction 9.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): A Breezy Time 2. A Foxy Tramp 5, 6. Trousdale's Minstrels 9. The Messenger Boy 12, 13. Jersey Folks 17.——GOSS OPERA HOUSE (Charles Goss, mgr.): The Pixies (local) Aug. 26, 27; fair business; entertainment pleasing.

YANKTON.—NEW YANKTON THEATRE (D. W. Rudgers, mgr.): House opened Aug. 26 with Two Merry Tramps to good business; pleased. New Jersey Folks 5. Columbia Stock co. 14-19.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. opened the season Aug. 31, presenting The Galley Slave to S. R. O. Each member of the co. was well received, especially Eugene Moore, who will be the leading man again this season. The co. includes Eugene Moore, Austin Webb, Riley C. Chamberlain, Roy Tracey, Wayne Gray, Maurice Costello, Minna Phillips, Sue Van Duser, Anna L. Bates, Nellie Callahan, and Ethel Davis. The play was staged under the direction of Colin Campbell, who deserves praise for his splendid work. Because She Loved Him So 7-12.——THE VENDOME (W. A. Sheetz, mgr.): Al G. Field's Minstrels will be the opening attraction 23, 24.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Season will open 2 with Charles H. Yale's Devil's Auction. The Telephone Girl 3. Al G. Field's Minstrels 12.——ITEM: T. P. de Gafferelly, Jr., has signed as musical director of the McGinness-Woodruff Comedy co.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): A Devil's Auction 3. The Telephone Girl 4.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weiss, mgr.): Georgia Minstrels opened house Aug. 28 to capacity; performance good. Olympia Opera co. 3-6. Hoyt's Comedy co. 7-12.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Rose Mayo co. 24-29 closed presenting The Great Northwest and Leah, the Jewess, to fair attendance; fair co. Jack C. Taylor co. will open two weeks' engagement 30, presenting for opening bill Jonathan Judd, Jr.

WACO.—THE GRAND (Jake Garfinkle, mgr.): Rusco and Holland's Minstrels Aug. 26 pleased crowded houses; co. better than ever.——THE AUDITORIUM (Jake Garfinkle, mgr.): The many improvements now being made in the Auditoroum will be completed within a week. Gagnon and Pollack Stock co. 14-19. Harry Carson Clarke will open the regular season 28.

DALLAS.—THEATRE (George Anzy, mgr.): Hoyt's Comedy co. Aug. 24-29 presented Two Married Men, Master and Man, James Boys, The Power of Money, and The Little Mother, to crowded houses. Holden Comedy co. 31-5.

FORT WORTH.—WHEAT ROOF-GARDEN (J. Z. Wheat, prop.): Curtiss Comedy co. Aug. 24-29 presented On the Stroke of Twelve, In His Power, and Stricken Blind; fair business; co. closed engagement 30.

BEAUMONT.—KYLE OPERA HOUSE (E. M. Weiss, mgr.): Gagnon-Pollock co. Aug. 24-29 to large houses; co. good. Richards and Pringle's Minstrels 1. Olympia Opera co. 2.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Gagnon-Pollock co. Aug. 24-29; business fair; audiences pleased. Richard and Pringle's Minstrels 30 drew fairly.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, mgrs.): Season will open 5 with Richards and Pringle's Minstrels.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Dark.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark.——GRAND THEATRE (Jones and Hammer, mgrs.): Nettie De Coursey Aug. 27-29, supported by a good co.; excellent business; presenting An Orphan's Prayer. George Wessell's co. in Lady Audley's Secret 17, 18.——SALT PALACE THEATRE (J. Myers, mgr.): Vaudeville 24-29 to good business. Lyndon and Wrenn and Mlle. Julia Blachard were the principal attractions.——ITEM: It is rumored that we are to have another vaudeville house, which will be in a reconstructed business block.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): An Orphan's Prayer Aug. 28; satisfaction to crowded house. A Millionaire tramp 21. Frank W. Bacon 25.

VERMONT.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): The Telephone Girl Aug. 24 pleased fair audience. A Devil's Auction 27, large house; excellent satisfaction. Al. G. Field's Minstrels 31; S. R. O. Pickings from Puck 1 failed to please small house. George Ober and co. 2, 3, business fair; co. good. Tim Murphy 4. Happy Hooligan 7. Murray and Mack 8.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Shooting the Chutes Aug. 31; business and co. fair. Hello, Bill 1; good business. De Wolf Hopper in Mr. Pickwick 5. Foxy Grandpa 9. Lady Beautiful 7. Howe's Moving Pictures 10. Mildred Holland 11. 'Way Down East 12. As You Like It 19.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): James R. Waite in Other People's Money Aug. 28 to fair house. Donnie, magician, 1; excellent performance to large and enthusiastic audience. The Heart of Chicago 10. 'Way Down East 14.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): Katherine Willard in The Power Behind the Throne 3; very strong performance; good house. Hearts of Oak 9.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, mgr.): Our New Minister opened the season to full house. Hearts of Oak 8.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Yale's Devil's Auction Aug. 28, 29; good business; performances fair. McFadden's Flats 31; business and performance fair. Al G. Field's Minstrels 1 to S. R. O.; undoubtedly the best minstrel production ever seen through here. Murray and Mack 9. Happy Hooligan 10, 11. The Convict's Daughter 12. Human Hearts 15.——CASINO (Jake Wells, mgr.): Vaudeville 31-5 to good audiences. The bill: Pettingill and De Forest Taylor Twin Sisters, Four Hills, Berani Nevara, La Celle.——BIJOU THEATRE: The Lighthouse by the Sea 7-12.

Clement in The New Dominion 21.

ROANOKE.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Season opened Aug. 27 with Al G. Field's Minstrels. A Devil's Auction 1. Both played to fine business and pleased. Pickings from Puck 7. Tim Murphy 9. Human Hearts 11. Black Patti Troubadours 12. Murray and Mack 14. Happy Hooligan 15.——ITEM: The Casino will close 5.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): Opened Aug. 27 with Yale's Devil's Auction; business fair; performance very good. Pickings from Puck 3; business and performance pleased. Tim Murphy in A Man from Missouri 3. Field's Minstrels 4, 5.

DANVILLE.—ACADEMY OF MUSIC (J. B. Wood, mgr.): Opened Aug. 26 with The Telephone Girl to good business. A Devil's Auction 31 pleased splendid house. Al G. Field's Minstrels 2.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Al. G. Field's Minstrels Aug. 28 to S. R. O. Pickings from Puck 5. Human Hearts 9. Murray and Mack 12.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Dark.

WASHINGTON.

WALLA WALLA.—THEATRE (Heilig and McCabe, mgrs.): Will open Aug. 29 with Catherine Counties in The Christian.——ITEM: Shield's Park and other amusements will close for week 31-5 on account of the Merchants' Midsummer Carnival, which will be held on those dates. Attractions will be furnished by the Southern Carnival Co.

TACOMA.—THEATRE (Calvin Heilig, mgr.): The Climbers Aug. 19 to a large audience. Walter Sanford's Players 23-26 to good business; pleasing co. Plays: The Power of Gold, Sporting Life, and My Jack.——LYCEUM: Dark.——EDESON: Dark.

SPOKANE.—THEATRE (Dave L. Weaver, mgr.): The Climbers Aug. 24, 25; good co.; large business.——AUDITORIUM (Harry C. Hayward, mgr.): A Texas Steer 28; fair performance; good business.

WEST VIRGINIA.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Looking for a Wife Aug. 28 pleased good house. Edwards Stock co. 31-2 opened to big business. Thelma 4 canceled. The French Spy 5. Sousa's Band 8. Human Hearts 9. That Imprudent Young Couple 10. Secle Juvenile Dramatic co. 12.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): ITEMS: Hunting for a Wife, which was to have opened season 2, canceled, and will be opened with the production by Robert Mantell of The Light of Other Days. 'Way Down East 15. Mabel Paige co. 16-19. Faust's Minstrels 24. Dare Devil Dorothy 26. Gertrude Coghlan 30.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Adair, Gregg and Adair co. Aug. 24-30; excellent co. to S. R. O. Plays last half of week: The Victorian Cross, East Lynne, The Belle of Richmond, and Nevada. Paige Comedy co. 3-5. Sousa's Band 9.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Dark. Edward Waldman in Dr. Jekyl and Mr. Hyde will open the season 5. Robert Mantell 9. Sky Farm 12. Louise Henry co. 14-19.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Opened season 2 with Marked for Life; business good; performance fair. Adair, Gregg and Adair 7-12.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, mgr.): The French Spy 14. Arizona 16. Secle Juvenile Dramatic co. 22. Hon. John North 29.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Land, mgr.): Dark 1-5. Tim Murphy in The Man from Missouri 8.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): The Fatal Wedding Aug. 25; fair attraction; moderate business. When Johnny Comes Marching Home 27; co. capable; receipts, $950. The Convict's Daughter 30; large business; fair performance. Old Arkansaw 2. At Cripple Creek 6. Martin's U. T. C. 8. In Old Kentucky 13. The Irish Pawnbrokers 20.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hummel, mgr.): Harmer Comedy co. opened Aug. 31 to capacity in Doris; co. very good. Brown Hewitt Entertainment 7. The Fatal Wedding 10. On Circus Day 14. The Missouri Girl 18. Old Arkansaw 24. At Pike's Peak Oct. 9. The Irish Pawnbrokers 14. Man to Man 21.——Cole Brothers and Blanchard Shows (under canvas) opened Aug. 31 to good business.

FOND DU LAC.—CRESCENT OPERA HOUSE (T. B. Haber, mgr.): When Johnny Comes Marching Home Aug. 31 pleased packed house. Beach and Bower's Minstrels 1 (under canvas) pleased large house. The Convict's Daughter 3. Old Arkansas 5. The Fatal Wedding 7. Denver Express 12. A Chinese Honeymoon 14. Ferris Comedians 15-20. Clay

APPLETON.—THEATRE (John Conway, mgr.): When Johnny Comes Marching Home 11. On Circus Day 13. A Chinese Honeymoon 15. The Girl from Chili 25. The Peddler's Claim 27. The Girl from Sweden 29. Beach and Bowers' Minstrels (under canvas) Aug. 28 did not draw well on account of severe rain.

WEST SUPERIOR.—MUSIC HALL (Keaough and Alvord, mgrs.): Dark.——GRAND OPERA HOUSE: An American Hobo Aug. 25, 8. Miller Kent in Fighting Bob 26. Over Niagara Falls 27. Down Mobile 28. When Johnny Comes Marching Home 3. Hunting for Hawkins 7.

SHEBOYGAN.—CONCORDIA THEATRE (E. J. Kempf, mgr.): Franklin Stock co. 1-3.——LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): The vaudeville bill at this house for the week comprises Bergdon and Rahn, Bessie Gordon, Fannie Hayes, Rayner and French.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Over Niagara Falls Aug. 26 greatly pleased full house. Down Mobile 27; good house and satisfaction. Finnigan's Ball 5. Two Little Waifs 10. The Fatal Wedding 17. The Convict's Daughter 22. McDowell and Stone 30.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): Regular season opened Aug. 28 with When Johnny Comes Marching Home; packed house; pleasing production. Peck's Bad Boy 7. Sky Farm 14. Quincy Adams Sawyer 24.

OSHKOSH.—GRAND OPERA HOUSE (P. E. Williams, mgr.): Ferris Comedians Aug. 23-30 played A Young Wife, Tennessee's Pardner, At Valley Forge, Monte Cristo, Beyond Pardon, On the Ohio, and Uncle Tom's Cabin to good houses.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): The Fatal Wedding Aug. 28; large house well pleased. The Punkin Husker 1; fair house and satisfaction. What Happened to Jones 8. The Missouri Girl 16. Old Arkansaw 17.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Convict's Daughter Aug. 26; fair house. What Happened to Jones 29 pleased two good houses. The Little Homestead 2. The Missouri Girl 7. The Miner's Daughter 8.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): When Johnny Comes Marching Home Aug. 29; good house; pleased. Ferris Comedians 31-5 opened with A Young Wife; large business.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Hans Hanson Aug. 28 pleased packed house. The Trouble Maker 31; good performance.

PRAIRIE DU CHIEN.—OPERA HOUSE (M. Sullivan, mgr.): The Telephone Girl Aug. 27 pleased fair business and [illegible] to fair business and [illegible] Aug. 29) Paris 6.

NEENAH.—THEATRE (Little [illegible] ding 1 to full and well [illegible] viet's Daughter 4.

WAUPACA.—CITY OPERA [illegible] mer, mgr.): The Climbers [illegible] Fatal Wedding 5. Old Arkansaw [illegible] Bay 28. A Royal Slave Oct. 6.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Her Only Sin Aug. 30 to full house; performance good.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): An Orphan's Prayer Aug. 24; excellent co.; large business. Ellery's Royal Italian Band 10 canceled. The Millionaire 22 canceled. Where is Cobb 27.

CANADA.

QUEBEC, QUE.—AUDITORIUM (A. J. Small, lessee): Quebec's handsome new place of amusement was brilliantly inaugurated Aug. 31 with the Quebec Symphony Orchestra to a crowded house. Bandman Opera co. 7-12.——ITEM: The following is a brief description of our new theatre: Built after plans made by Walter Painter, architect of Detroit, and has a seating capacity of 1,800. Twelve private boxes. The stage is 75 feet wide, 45 feet deep and 70 feet high. The proscenium opening is 42 feet wide, and distance between girders 48 feet. The dressing rooms, twenty in number, are provided with all modern improvements. The house also has a thorough equipment of scenery, painted by Ambler and Drake. Mr. Small has a fine list of bookings for the season. J. E. Turton is the resident manager.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Eugene Powers in The Village Postmaster Aug. 27 pleased a packed house. Calhane, Chase and Weston's Minstrels 10. Edith Ellis Baker in Ibsen's Ghosts 14. Quincy Adams Sawyer 26. J. H. Stoddart 2. Peter Glaser 5.——CANTERBURY STREET SONS, The Band of the Coldstream Guards 11.——FAIRMOUNT PARK THEATRE (Tom H. Wade, mgr.): Season closed 29.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Bandmann Opera co. 1-5 opened the house 1, presenting The Geisha to crowded house. Same co. will present The Runaway Girl, Florodora, The School Girl, The Lady Slavey, and San Toy during their engagement here.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Bohemian Burlesquers 31 opened to capacity and gave a very good performance. Hello, Bill 3-5.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Briscoe, mgr.): The Buffalo Mystery 8, opening attraction. Gobbling Comedy co. 14-19. The English Coldstream Guards' Band, matinee, 14. Perry, O'Dell and Dee 22-24. Quincy Adams Sawyer 29. Side Tracked Oct. 6. Pauline and co. 12-17.

BRANTFORD, ONT.—JOHNSON'S THEATRE, AGRICULTURAL PARK (F. C. Johnson, mgr.): Lee and Mass, reciter and hypnotist, Aug. 24-29; poor business and performances.——GRAND VALLEY THEATRE (Frank P. Haven, mgr.): The Octoroon 24-29 to big business.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Season opened Aug. 25, with William Owen co. in When Louis XI Was King; large audience; good co. Edith Ellis Baker in Ghosts 4. Quincy Adams Sawyer 23.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Season opened with The Chaperons Aug. 24; house packed and musical comedy much enjoyed. Fighting Bob 28, 29.——RIVER PARK THEATRE: Noble Stock co. playing repertoire to good houses.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter mgr.): Harriet Myer Dramatic and Vaudeville co. 1-6; good business; ordinary performances. James R. Waite in Other People's Money 2, crowded house; good co.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Egan, mgr.): William Owen in When Louis XI Was King 1; fair house and performance. Ghosts 8. Calhane, Chase and Weston's Minstrels 11.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Season opened Aug. 27 with The Fisherman's Daughter, pleased packed house. Edith Ellis Baker in Ghosts 2.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

A BOY WANTED: Havre de Grace, Md., Sept. 9, Annapolis 10, Frederick 11, Hagerstown 12.

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Shelbyville, Ind., Sept. 8, Rushville 9, New Castle 10, Connersville 11, Hartford City 12, Anderson 13.

A BREEZY TIME (Merle H. Norton, mgr.): Carthage, S. D., Sept. 8, Parker 9, Centerville 10, Beresford 11, Alcester 12, Hawarden, Ia., 14, Lenox, S. D., 15, Mitchell 16, Sioux Falls 17, Luverne, Minn., 18, Adrian 19.

A BUNCH OF KEYS (Gus Rothner, mgr.): Hornellsville, N. Y., Sept. 8, Du Bois, Pa., 9, Brookville 10, Brockwayville 11, Butler 12.

A COUNTRY KID (Whitaker and Hicks): Charlevoix, Mich., 8, Traverse City 9, Frankfort 10, Big Rapids 11, Muskegon 12.

A DESERTED BRIDE: St. Louis, Mo., Sept. 6-12, Kansas City 13-19, Omaha, Neb., 20-22.

A DESPERATE CHANCE (F. J. Dunne, mgr.): Sharon, Pa., Sept. 8, New Castle 9, Leetonia 10, Alliance, O., 11, Akron 12, Dayton 14-16, Columbus 17-19.

A DESPERATE CHANCE: Lehanon, Pa., Sept. 8, Pottsville 9, Shenandoah 10, Mt. Carmel 11, Hazelton 12, Reading 14, Pottstown 15, Sunbury 16, Harrisburg 17, Tyrone 18, Altoona 19.

A FIGHT FOR MILLIONS (Malcolm Douglas, mgr.): New York city, N. Y., Sept. 7-12, Syracuse 14-16, Rochester 17-19, Montreal, Can., 21-26.

A FOXY BOY (Wm. P. Phillips, mgr.): Reading, Pa., Sept. 8, Altoona 9, Lewistown 10, Hollidaysburg 11, Phillipsburg 12, Clearfield 14, Punxsutawney 16, Kittanning 16, Wheeling, W. Va., 17-19.

A GENTLEMAN FROM GASCONY (M. W. Hanley and Son, mgrs.): Muscatine, Ia., Sept. 8, Fort Madison 9, Keokuk 10, Quincy, Ill., 11, Hannibal, Mo., 12, Jacksonville, Ill., 14, Lincoln 15, Decatur 16.

A GENTLEMAN OF FRANCE: Montreal, Can., Sept. 12, Quebec 14-16, Three Rivers 17, St. Johns 18, Valleyfield 19.

A GIRL FROM SWEDEN: St. Johns, Mich., Sept. 8, Mt. Pleasant 9, Midland 10, Cadillac 11, Traverse City 12.

A GREAT GAME (Max Zoellner, mgr.): New York city Sept. 7-12.

A GUEST OF HONOR: Louisiana, Mo., Sept. 8, Sedalia 9, Clinton 10, Carthage 11, Webb City 12.

A HOMESPUN HEART (Leon Williams, mgr.): Naugatuck, Conn., Sept. 3, Danbury 4, Bristol 5, Hartford 9, Gardner, Mass., 10, Fitchburg 11, Marlboro 12, Waltham 14, Chelsea 16, Lynn 17, 18.

A HOOSIER DAISY (C. H. Eldon, mgr.): Plymouth, Ind., Sept. 8, Mishawaka 9, Knox 10, Momence, Ill., 11, Port Washington, Wis., 12, Manitowoc 14, Plymouth 15, Berlin 16.

A HUMAN SLAVE (J. M. Ward, mgr.): Chicago, Ill., Sept. 6-12.

A LIFE'S MISTAKE (Chase, Clarke and Remington, props.): Freeland, Pa., Sept. 8, Allentown 9, Reading 10, Royersford 12, Lancaster 14, Middletown 15, Coatesville 16, Lansford 17, Mt. Carmel 18, Shamokin 19.

A LITTLE OUTCAST (Eastern; Lawrence G. Mercer, mgr.): Iowa City, Ia., Sept. 8, Ottumwa 9, Omaha, Neb., 10-12.

A LITTLE OUTCAST (Western; E. J. Carpenter, mgr.): Mattoon, Ill., Sept. 9, Pana 10, Bloomington 12, Peoria 13, Pekin 14, Canton 15, Bushnell 16, Burlington 17.

A MILLIONAIRE TRAMP (H. E. Buchannan, mgr.): Omaha, Neb., Sept. 6-9.

A MONTANA OUTLAW: Indianapolis, Ind., Sept. 7-9, Dayton, O., 10-12, Cincinnati 13-19, Columbus 21-23.

A RAGGED HERO: Wilmington, Del., Sept. 7-9, Camden, N. J., 10-12.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Washington, Pa., Sept. 10, Woodsfield, O., 11, Cambridge 12, McConnellsville 14, Corning 16, Shawnee 17, New Straitsville 18, Logan 19.

A ROYAL SLAVE (A; Harry Gordon, mgr.): St. Johns, Mich., Sept. 9.

A RUINED LIFE: Chicago, Ill., Aug. 30-Sept. 12.

A TEXAS STEER (H. B. Emery, prop.): Van Couver, B. C., Sept. 8, Nanamio 9, Victoria 10, Portland, Ore., 11, San Jose, Cal., 14, Sacramento 15, Stockton 16, Fresno 17, Hanford 18, Bakersfield 19.

A THOROUGHBRED TRAMP (Harry Darlington, mgr.): Davenport, Ia., Sept. 8, Washington 9, Des Moines 10-12, Rock Island, Ill., 13, Iowa City 14, Cedar Rapids 15, Muscatine 16, Oskaloosa 17.

A WISE MEMBER: Britt, Ia., Sept. 7, Forest City 8, Blue Earth, Minn., 12, Winnebago 14, Fairmont 15, Esterville, Ia., 16, Spirit Lake 17, Lake Park 18.

A WORKING GIRL'S WRONGS: Brooklyn, N. Y., Sept. 7-12.

AN AMERICAN GENTLEMAN: Ft. Scott, Kan., Sept. 8, Nevada, Mo., 9, Sedalia 10, Boonville 11, Carrollton 12, Richmond 14, Chillicothe 15, Brookfield 16.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Toledo, O., Sept. 6-9, Grand Rapids, Mich., 10-12, Chicago, Ill., 13-19, Milwaukee, Wis., 20-26.

ALASKA (Lincoln J. Carter, prop.): Cincinnati, O., Sept. 6-12, Buffalo, N. Y., 13-19, Rochester 21-23, Syracuse 24-26.

ALEXANDER, THOMAS B. (J. Robertson Smilly, mgr.): Chicago, Ill., Sept. 6-12, Toledo, O., 14-19.

ALONG THE MOHAWK (R. Victor Leighton, mgr.): Cairo, Ill., Sept. 8, Murphysboro 9, Mt. Vernon 10, Pana 11, Decatur 12, Springfield 14, Beardstown 15, Pittsfield 16, Louisiana, Mo., 17, Mexico 18.

ALPHONSE AND GASTON: Morgan City, La., Sept. 22.

ARIZONA (Chas. F. Brown, mgr.): Sunbury, Pa., Sept. 8, Clearfield 9, Du Bois 11, Johnsonburg 12, Cumberland, Md., 14, Grafton, W. Va., 15, Weston 16, Buckhannon 17.

ARIZONA: Paterson, N. J., Sept. 10-12.

AS YOU LIKE IT (Ernest Shipman, mgr.): Claremont, N. H., Sept. 8, Keene 9, White River Junction, Vt., 10, Lisbon, N. H., 11, St. Johnsbury, Vt., 12, Berlin, N. H., 14, Sherbrooke, Can., 15, Newport, Vt., 16, St. Albans 17.

AT CRIPPLE CREEK (E. A. Schiller, mgr.): Cleveland, O., Sept. 7-12, Detroit, Mich., 13-19.

AT PIKE'S PEAK (C. H. Eldon, prop.; Claude Boardman, mgr.): Atlantic, Ia., Sept. 8, Walnut 9, Perry 12, Carroll 14, Dennison 15, Sac City 16, Lake City 17, Ida Grove 18, Onawa 19.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Detroit, Mich., Sept. 6-12, Chicago, Ill., 13-19, Hammond, Ind., 20, Freeport, Ill., 21, Sterling 22, Morrison 23, Cedar Rapids, Ia., 24.

BEYOND PARDON: Worcester, Mass., Sept. 7-12.

BLAIR, EUGENIE (Henri Gressit, mgr.): Atlantic City, N. J., Sept. 7-9.

BUNTING, EMMA (Earl Burgess, mgr.): Lancaster, Pa., Sept. 7-12, Elmira, N. Y., 14-19, Binghamton 21-26.

BURIED AT SEA: Portland, Ore., Sept. 13-19.

BUSY IZZY: New York city, Sept. 7-12, Philadelphia, Pa., 14-26.

CHILD SLAVES OF NEW YORK (J. B. Isaac, mgr.): New York city, Sept. 7-12.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Ann Arbor, Mich., Sept. 7, Albion 8, Charlotte 10, Benton Harbor 14, Hillsdale 16, Pontiac 21, Mt. Pleasant 23.

CLEMENT, CLAY (Jas. C. Logan, mgr.): Oshkosh, Wis., Sept. 17, Neenah 18, Fond du Lac 21, Portage 22, Madison 23, Green Bay 26.

COHANS, THE FOUR: Boston, Mass., Sept. 5—indefinite.

COLLIER, WM.: New York city Sept. 3—indefinite.

CROSMAN, HENRIETTA: New York city Sept. 7-12.

DARKNESS AND DAYLIGHT (Chase, Clark, and Kennington, props.; Harry Sedley, mgr.): Elizabeth, N. J., Sept. 15, New Brunswick 16, Morristown 17, Dover 18.

DARKNESS AND DAYLIGHT (Harry M. Clarke's; E. T. Stetson, mgr.): De Soto, Mo., Sept. 8, Poplar Bluff 9, Jonesboro, Ark., 10, Newport 11, Little Rock 12.

DEVIL'S LANE: Terre Haute, Ind., Sept. 6.

DODGE, SANFORD: Princeton, Minn., Sept. 15, 16, Litchfield 17, 18, Benson 21.

DORA THORNE (R. L. Cresey Amusement Co., directors): Chattworth, Ill., Sept. 8, Pontiac 9, La Fayette, Ind., 10, Lowell 11, Joliet, Ill., 12, Chicago 13-19.

DOWN AND UP (J. A. Arthur, mgr.): Rhinebeck, N. Y., Sept. 8, Saugerties 9, Kingston 10, Coxsackie 11, Catskill 12, Hudson 14, Fishkill 15, Peekskill 16, Freehold, N. J., 17, Mt. Holly 18.

DOWN BY THE SEA (Phil Hunt, mgr.): Beaver Falls, Pa., Sept. 8, Latrobe 9, Brownsville 10, Greensburg 11, Steubenville, O., 12, Wheeling, W. Va., 14-16, Toronto, O., 17, Pleasant City 18, Canal Dover 19.

DOWN MOBILE: Oakdale, Wash., Sept. 9, Colfax 10, Lewiston, Ida., 11, Pullman, Wash., 12, Spokane 13, 14, Ritzville 17, North Yakima 18, Ellensburg 19, New Whatcum 21.

DREW, JOHN: New York city Sept. 15—indefinite.

DRIVEN FROM HOME (W. D. Fitzgerald, mgr.): Youngstown, O., Sept. 7.

EBEN HOLDEN: Troy, N. Y., Sept. 8, Oneonta 9, Binghamton 10, Morristown, Pa., 11, Phoenixville 12, Philadelphia 14-19.

EVANS, LIZZIE (Claxton Wilstach, mgr.): Freeland, Pa., Sept. 9, Mahanoy City 10, Ashland 11, Shenandoah 12, Allentown 14, Reading 15, Lewistown 16, Steubenville, O., 18, Columbus 19.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Manhattan Theatre, New York city Sept. 14—indefinite.

FOR HER CHILDREN'S SAKE (Sullivan, Harris and Woods, props.; Ed H. Lester, mgr.): New Haven, Conn., Sept. 7-9, Danbury 10, Bridgeport 11, 12, Waterbury 14, 15, Meriden 16, New Britain 17, Hartford 18, 19.

FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): New York city Sept. 7-12, Newark, N. J., 14-19, Providence, R. I., 21-26.

FOR HER SAKE (Jos. Pilgram, mgr.): Decatur, Ill., Sept. 8, Terre Haute, Ind., 9, Brazil 10, Sullivan 11, Vincennes 12.

FOR MOTHER'S SAKE: Lima, O., Sept. 8, Delphos 9, Celina 10, Kokomo 11, Marion 12, Ann Arbor, Mich., 14, Ypsilanti 15, Tecumseh 16, Jackson 18, Coldwater 19, Chicago, Ill., 20-26.

FUNNY MR. DOOLEY: Chicago, Ill., Sept. 6-12.

GIRLS WILL BE GIRLS: Boston, Mass., Sept. 7-12.

HANS HANSON (Jos. T. McAlpin, mgr.): Rochester, Minn., Sept. 8, Pine Island 9, Red Wing 10, Hastings 11, Anoka 12, St. Cloud 14-16.

HAPPY HOOLIGAN (Eastern; Chas. E. Barton, mgr.): Schenectady, N. Y., Sept. 7, 8, Waterbury, Conn., 9, Hartford 10-12, Meriden 14, Bridgeport 15, 16, New Haven 17-19, Boston, Mass., 21-26.

HARRIGAN, EDWARD: Boston, Mass., Aug. 31-Sept. 12.

HAWTREY, CHARLES: New York city Sept. 16—indefinite.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): St. Louis, Mo., Sept. 6-12, Milwaukee, Wis., 13-19, Chicago, Ill., 20-26.

HEARTS OF GOLD (No. 1; Edward F. Evans, mgr.): Newton, N. J., Sept. 8, Montclair 9, Keyport 10, Clinton 11, Perth Amboy 12.

HEARTS OF GOLD (No. 2): Clyde, O., Sept. 7, 8, Findlay 9, 10, Lima 11, 12.

HEARTS OF OAK (Wm. B. Gross, mgr.): Brattleboro, Vt., Sept. 8, Rutland 9, Hinsdale, N. H., 10, Turner's Falls, Mass., 11, Springfield 12, Ware 14, Taunton 15, Marlboro 16, Attleboro 17, Newport, R. I., 18, Westerly 19.

HER FATAL SIN: Southbridge, Mass., Sept. 10.

HER ONLY SIN (Lincoln J. Carter, prop.): Rock Island, Ill., Sept. 8, Muscatine, Ia., 9, Ottumwa 10, Albia 11, Centerville 12.

HIM AND ME (H. C. Morton, mgr.): Kane, Pa., Sept. 8, Beaver Falls 9, Elmenton 10, Vandergrift 11, Tyrone 12.

HIS NIBS, THE BARON (A. W. Cross, mgr.): Renovo, Pa., Sept. 8, Emporium 9, Olean, N. Y., 10, Kane, Pa., 11, Vandergrift 12, Washington 14, Belle Vernon 15, Mt. Pleasant 17, Morgantown, W. Va., 18.

HOLLAND, MILDRED: Plattsburg, N. Y., Sept. 8.

HOLT, EDWIN G. R. Stirling, mgr.): Rochester, N. Y., Sept. 21-23, Syracuse 24-26.

HUMAN HEARTS (Eastern): Philadelphia, Pa., Aug. 31-Sept. 12.

HUMAN SLAVES: Chicago, Ill., Sept. 6-12.

IN CONVICT STRIPES (Franklin Whitman, mgr.): Grand Rapids, Mich., Sept. 10-12, Chicago, Ill., 13-19.

IN OLD KENTUCKY: Milwaukee, Wis., Aug. 31-Sept. 12.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzolo, mgr.): Kansas City, Mo., Sept. 6-12, Trenton 14, Creston, Ia., 15, Fairfield 16, Davenport 17, Moline 18.

JIM BLUDSO: New York city Sept. 7-12, Philadelphia, Pa., 14-19, New York city 21-26.

JUST STRUCK TOWN (E. R. Ernst, mgr.): Chicago, Ill., Aug. 30-Sept. 12.

KENT, S. MILLER: Helena, Mont., Sept. 8, Wallace, Ido., 10, Spokane, Wash., 11, 12, Walla Walla 14, North Yakima 15, Tacoma 16.

KIDNAPPED IN NEW YORK: Newark, N. J., Sept. 7-12, New York city 14-19.

LANGTRY, MRS.: New York city Sept. 7—indefinite.

LEGALLY DEAD (Harry Shannon, mgr.): Three Rivers, Mich., Sept. 8, Bronson 9, Hillsdale 10, Angola, Ind., 11, Auburn 12, Defiance, O., 14, Rising Sun 15, McComb 16, Leipsic 17, Payne 18, Antwerp 19, Garrett, Ind., 21, Elkhart 22, North Manchester 23.

LE MOYNE, MRS.: Detroit, Mich., Sept. 14.

LEWIS, HORACE (Havlin and Moore, mgrs.): Cleveland, O., Sept. 7-9.

LODER, CHAS. (Butterfield and Bromilow, mgrs.): York, Pa., Sept. 8, Columbia 9, Phillipsburg 10, Johnstown 11, Altoona 12, Punxsutawney 14, Kane 15, Johnsonburg 16.

LOOKING FOR A WIFE (D. E. Benn, mgr.): Parkersburg, W. Va., Sept. 1, Portsmouth, O., 2, Maysville, Ky., 3, Paris 4, Lexington 5, Jackson, Tenn., 7, Pine Bluff, Ark., 8.

LOST RIVER (Jules Murry, mgr.): New Rochelle, N. Y., Sept. 12, Greenwich, Conn., 14, Paterson, N. J., 15, 16, Poughkeepsie, N. Y., 17, Peekskill 18, Elizabeth 19, Atlantic 21-23.

McFADDEN'S FLATS (Thos. R. Henry, mgr.): Selma, Ala., Sept. 9, Mobile 12.

McHENRY, NELLIE: Newark, N. J., Sept. 7-12.

MACK, ANDREW: New York city Sept. 7—indefinite.

MAN TO MAN (Butterfield and Bromilow, mgrs.): Port Huron, Mich., Sept. 8, Vassar 9, Caro 10, Flint 11, Saginaw 12, Bay City 14, Big Rapids 15, Muskegon 16, Ludington 17, Manistee 18.

MELVILLE, ROSE (J. R. Sterling, mgr.): Ashtabula, O., Sept. 7, Findlay 9, St. Marys 10, Ft. Wayne, Ind., 11, La Fayette 12, Chicago, Ill., 13-26.

MICKEY FINN (Clark Brown, mgr.): Hamilton, Can., Sept. 8, London 9, St. Thomas 10.

MILLER, HENRY-MARGARET ANGLIN (Chas. B. Dellingham, mgr.): San Francisco, Cal., Aug. 17-Sept. 19, Oakland 21, San Jose 22, Fresno 23, Los Angeles 24-26.

MR. JOLLY OF JOLIET (Broadhurst and Currie, mgrs.): New Orleans, La., Sept. 6-12, Lake Charles 13, Beaumont, Tex., 14, Galveston 15, Houston 16, Dallas 17, Ft. Worth 18, Austin 19.

MRS. PIPP: Philadelphia, Pa., Sept. 5-12.

McGRAY AND MACK (Ollie Mack, mgr.): Richmond, Va., Sept. 10, Charlottesville 11, Staunton 12, Roanoke 14, Danville 15, Greensboro, N. C., 16.

MY WIFE'S HUSBANDS: New York city Aug. 24—indefinite.

NEW YORK LIFE: Springfield, Mass., Sept. 7-9.

NEWMAN, JOSEPH (Edward Nast, mgr.): Telluride, Col., Sept. 8, Ouray 9, Lake City 10, Gunnison 11, Crested Butte 12, Montrose 14, Delta 15, Paonia 16, Hotchkiss 17, Grand Junction 18.

NO WEDDING BELLS FOR HER: Philadelphia, Pa., Sept. 7-12.

NOT GUILTY: Buffalo, N. Y., Sept. 7-13, Philadelphia, Pa., 14-26.

OBER, GEORGE (Wm. H. Currie, mgr.): Richmond, Va., Sept. 7, 8, Norfolk 9, 10, Raleigh, N. C., 11, 12, Charlotte 14, 15, Salisbury 16, 17, Greensboro 18, 19.

OLCOTT, CHAUNCEY: Minneapolis, Minn., Sept. 6-12.

OLD ARKANSAW (Fred Raymond's): Marinette, Wis., Sept. 8, Escanaba, Mich., 9, Gladstone 10, Iron Mountain 11, Kaukana, Wis., 12, Manitowoc 14, Portage 17.

OLD JED PROUTY (Morse and Hodge, mgrs.): Springfield, Mass., Sept. 3-5, Norwich, Conn., 7, Willimantic 8, Danielson 9, Leominster, Mass., 14.

ON CIRCUS DAY (Western; H. H. Frazee and C. B. Marvin, props.; D. E. Pond, mgr.): Oelwein, Ia., Sept. 8, Waverly 9, Hampton 10, 11, Clarksville 12, Belmorel 14, West Bend 15, Emmettsburg 16, Spencer 17, Sioux Rapids 18.

ON CIRCUS DAY (Eastern; H. H. Frazee and C. B. Marvin, props.; Ripon, Wis., Sept. 12, Appleton 13, Neillsville 14, La Crosse 15, Galesville 16, Dubuque, Ia., 17, Freeport, Ill., 18, Joliet 19, Peru 20, Marseilles 21, Fowler, Ind., 22, Hoopeston 23.

ONLY A SHOP GIRL (Henry H. Winchell, mgr.): Fall River, Mass., Sept. 10-12, Boston 14-19, Providence, R. I., 21-26.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzolo, mgr.): Lima, O., Sept. 9, Toledo 10-12, Chicago, Ill., 13-19, Joliet 20, Danville 21, Lafayette 22, Kalamazoo, Mich., 23.

ON THE FRONTIER: Springfield, Mass., Sept. 10-12.

OTHER PEOPLE'S MONEY (Frank L. Bixby, mgr.): Boothbay Harbor, Me., Sept. 8, Gardner 9, Skowhegan 10, Belfast 11, Pittsfield 12, Machias 14, Eastport 15, Calais 16, St. John, N. B., 17-19, Halifax, N. S., 21-23.

OUR NEW MINISTER (Miller and Congers, mgr.): North Adams, Mass., Sept. 8, Utica, N. Y., 9, Carbondale, Pa., 10, Scranton 11, 12, Pittston 14, Binghamton, N. Y., 15, 16.

OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Wadsworth, O., Sept. 8, Ravenna 9, Akron 10-12, Youngstown 14, Franklin, Pa., 15, Mercer 16, Beaver Falls 17, Waynesburg 18, Washington 19.

PECK AND HIS MOTHER-IN-LAW ABROAD (Sol Myers, mgr.): Greenfield, Mass., Sept. 8, Ware 9, Holyoke 10-12.

QUINCY ADAMS SAWYER (W. G. Snelling, mgr.): Fremont, O., Sept. 8, Fostoria 9, Findlay 10, Defiance 11, Ft. Wayne, Ind., 12.

REUBEN IN NEW YORK: Kansas City, Mo., Sept. 6-12, St. Joseph 13, 14, Omaha, Neb., 15, 16, Leavenworth, Kan., 17, Topeka 18, 19.

ROBSON, ANDREW (Jno. W. Bennett, mgr.): Warren, Pa., Sept. 8, Titusville 9, Erie 10, Meadville 11, Youngstown, O., 12, Mansfield 14, Galion 15, Tiffin 16, Fostoria 17, Marion 18.

ROYAL LILLIPUTIANS: Newark, N. J., Sept. 7-12.

RUSSELL, LOUIS J.: New Kensington, Pa., Sept. 9, Greensburg 10, Latrobe 11, Connellsville 12.

SANDY BOTTOM: Oxford, Ind., Sept. 8, Danville, Ill., 9, Champaign 10, Veedersburg, Ind., 11, Terre Haute 12, Evansville 13, Mt. Vernon 14, Washington 15, Vincennes 16, Olney 17, Mt. Vernon, Ill., 18, Pana 19.

SARGENT, MAY (E. L. Johnson, mgr.): Carlisle, Pa., Sept. 8, Cumberland, Md., 9, Martinsburg, W. Va., 10, Winchester, Va., 11, Frederick, Md., 12, Bridgeton, N. J., 14.

SEARCHLIGHTS OF A GREAT CITY: Washington, D. C., Sept. 7-12.

SHADOWS OF A GREAT CITY: Jersey City, N. J., Sept. 7-12, Newark 14-19, New York city 21-26.

SHEA, THOMAS E. (Jas. Wall, mgr.): Fall River, Mass., Sept. 7-12, New Bedford 14-19, Lynn 21-26.

SHORE ACRES (Wm. B. Gross, mgr.): Pittston, Pa., Sept. 8, Wilkes-Barre 9, Mt. Carmel 10, Danville 11, Shamokin 12, Williamsport 14, Wellsboro 15, Auburn, N. Y., 16, Watertown 17, Ogdensburg 18.

SIDE TRACKED (Walters Bros., props.; Tom North, mgr.): Cheboygan, Mich., Sept. 8, Alpena 9, East Tawas 10, Saginaw 11, Jackson 12.

SKY FARM: Chicago, Ill., Aug. 31-Sept. 12.

SLAVES OF THE MINE (C. S. Callahan, mgr.): Orange, Mass., Sept. 10, Greenfield 12, New Haven, Conn., 14-16, Springfield, Mass., 17-19, Dunkirk, Ind., 21, Noblesville 22.

SPOTLESS TOWN: Soldiers' Home, Kan., Sept. 8, St. Joseph, Mo., 10, Junction City, Kan., 11, Abilene 12, Denver, Col., 13-19.

STIRLING, ALMA (J. H. Stirling, mgr.): West Aurora, N. Y., Sept. 14, Olean 15, Bradford, Pa., 16, Smithport 17, Kane 18, Titusville 19, Oil City 21, Franklin 22, New Castle 23.

STOABECK, VALESKA: Hammond, Ind., Sept. 10, Oak Park, Ill., 11, South Chicago 12.

SUPERBA (Hanlon's): Syracuse, N. Y., Sept. 7-12, Indianapolis, Ind., 14-19, Decatur, Ill., 21, Springfield 22.

SWEET CLOVER: Sioux City, Ia., Sept. 7, 8, Lemars 9, Cherokee 10, Ft. Dodge 11, Boone 12, Decorah 13.

THE BUFFALO MYSTERY (Robt. Haleott, mgr.): Port Huron, Mich., Sept. 7, Chatham, Can., 8, Flint, Mich., 9, Toledo, O., 10-12.

THE BURGLAR (Frederick E. Mortimer, mgr.): Whitehead, N. H., Sept. 8.

THE CHARITY NURSE (Heuck and Fennessy, props.; Jno. M. Cooke, mgr.): Utica, N. Y., Sept. 8, Ogdensburg 9, Ottawa, Can., 11, 12, Montreal 14-19.

THE CHRISTIAN (Western; Geo. L. Baker, mgr.): Denver, Col., Sept. 6-12, Victor 13, Colorado Springs 14, Pueblo 15, Ft. Worth, Tex., 17, Sherman 18, Denison 19.

THE CONVICT'S DAUGHTER (Southern; Roland G. Pray, mgr.): Alexandria, Va., Sept. 8, Charlottesville 9, Petersburg 10, Norfolk 11, Richmond 12, Durham, N. C., 14, Raleigh 15, Greensboro 16, Danville, Va., 17, Lexington, N. C., 18, Salisbury 19.

THE COUNTY FAIR: Hartford, Conn., Sept. 9.

THE DARKEST HOUR (Lincoln J. Carter, prop.): Noblesville, Ind., Sept. 8, New Castle 9, Cambridge City 10, Brookville 11, Hamilton, O., 12, Lawrenceburg, Ind., 14, Connersville 15, Rushville 16, Brazil 17, Terre Haute 18, 19.

THE EARL OF PAWTUCKET (Lawrence O'Orsay; Kirke La Shelle, mgr.): New York city Feb. 5—indefinite.

THE ELEVENTH HOUR: Tecumseh, Mich., Sept. 8, Monroe 9, Port Clinton, O., 10, North Baltimore 11, Findlay 12.

THE FACTORY GIRL (Chas. W. Wuerz, mgr.): Philadelphia, Pa., Sept. 7-12.

THE FAST MAIL (Lincoln J. Carter, prop.): Taylorville, Ill., Sept. 8, Litchfield 9, Carlinville 10, Jerseyville 11, Beardstown 12.

THE FLAMING ARROW (Lincoln J. Carter, prop.): Des Moines, Ia., Sept. 7-9, Oskaloosa 10, 11, Burlington 12, Davenport 13, Monmouth, Ill., 14, Peoria 15, Pekin 16, Bloomington 17, Lincoln 18, Alton 19.

THE GAME OF LIFE (Frank T. Kintzing, mgr.): Providence, R. I., Sept. 7-12, Holyoke, Mass. 14-16, Troy, N. Y., 17-19.

THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Eaton, O., Sept. 8, Hamilton 9, Bellefontaine 10, Kenton 11, Lima 12, Akron 14-16, Wadsworth 17, Massillon 18, Warren 19.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Canton, O., Sept. 8.

THE GIRL AND THE JUDGE (Henri Gressitt, mgr.): Norfolk, Va., Sept. 7-12, Richmond 14-19, New York city 21-26.

THE GREAT WHITE DIAMOND (Walter Pessler, mgr.): Elizabeth, N. J., Sept. 7-9, Hoboken 10-12, Newark 14-19, New York city 21-26.

THE HEART OF CHICAGO: St. Albans, Vt., Sept. 8, Barre 10, St. Johnsbury 11, Woodstock 12, White River Junction 14, Brattleboro 15, Springfield 16, Keene, N. H., 17, Turner Hall, Mass., 18.

THE HEART OF MARYLAND (David Belasco, mgr.): Boston, Mass., Sept. 7-12, Providence, R. I., 14-19, New York city 21-26.

THE HOTTEST COON IN DIXIE (Eugene Spofford, mgr.): Hamilton, O., Sept. 8, Richmond, Ind., 9, Muncie 10, Xenia, O., 11, Piqua 12, Cincinnati 13-19, Washington C. H. 21, Chillicothe 22, Parkersburg, W. Va., 23.

THE JOHNSTOWN FLOOD (Edw. Houghton, mgr.): New Kensington, Pa., Sept. 8, Vandergrift 9, McKeesport 10, Waynesburg 11, Washington 12, Greensburg 14, Mt. Pleasant 15, Connellsville 16, Scottdale 17, Irwin 18.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Baltimore, Md., Sept. 7-12, Washington, D. C., 14-19.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Troy, N. Y., Sept. 7-12, Brooklyn 14-19.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Hoboken, N. J., Sept. 6-9, Elizabeth 10-12, Brooklyn, N. Y., 14-19, Boston, Mass., 21-24.

THE LITTLE HOMESTEAD (Macauley and Patton, props.): Lanark, Ill., Sept. 8, Fulton 9, Morrison 10, Sterling 11.

THE MAN WHO DARED (Henry Pierson, mgr.): Springfield, Mass., Sept. 7-9, New Haven, Conn., 10-12, Troy, N. Y., 14-16, Holyoke, Mass., 21-23.

THE MEN OF JIMTOWN (W. C. Cunningham, mgr.): Washington, D. C., Sept. 7-12.

THE MERCHANT OF VENICE (Jos. Shipman, mgr.): Corning, N. Y., Sept. 8, Wellsville 9, Salamanca 10, Warren, Pa., 11, Warren, O., 12, Alliance 14, Massillon 15, Kent 16, Lorain 17, Wooster 18.

THE MINISTER'S DAUGHTERS (B; Grover Bros., props.): Boston, Mass., Sept. 7-12, Fall River 14-16, Waltham 17, Haverhill 18, Chelsea 19, Lowell 21-23.

THE MINISTER'S DAUGHTERS (A; Grover Bros., props.): Fitchburg, Mass., Sept. 8, Pittsfield 9, Glens Falls, N. Y., 10, Mechanicsville 11, Cohoes 12, Gloversville 14, St. Johnsville 15, Utica 16, Cortland 17, Auburn 18, Oneida 19, Clyde 21, Newark 22.

THE MINISTER'S SON (J. M. Stout, mgr.): Lincoln, Ill., Sept. 9, Bloomington 10, Streator 11, Ottawa 12.

THE MISSOURI GIRL (Eastern; Fred Raymond's): Battle Creek, Mich., Sept. 9, Three Rivers 11, Marshall 16, Jackson 17, Eaton Rapids 18, Charlotte 19.

THE MISSOURI GIRL (Western; Fred. Raymond's): Jefferson, Wis., Sept. 8, Manitowoc 9, Wausau 15, Portage 16, Neillsville 18.

THE NIGHT BEFORE CHRISTMAS: Brooklyn, N. Y., Sept. 7-12.

THE OLD PLANTATION (Frank L. Root, mgr.): Marion, Ind., Sept. 7, Alexandria 8, Clinton 9, Terre Haute 10, 11, Anderson 14, Connersville 16, Richmond 17, Dunkirk 18, Hartford City 19, Greensburg 21.

THE ORPHAN'S PRAYER: Denver, Col., Sept. 5-12.

THE PRICE OF HONOR: St. Paul, Minn., Sept. 6-12.

THE PRIDE OF JENNICO: Washington, D. C., Sept. 7-12.

THE PUNKIN HUSKER: La Crosse, Wis., Sept. 8, Dubuque, Ia., 9, Manchester 10, Cedar Rapids 12.

THE SIGN OF THE CROSS (R. G. Craerin, mgr.): Boston, Mass., Aug. 31-Sept. 12.

THE SMART SET: Springfield, Mass., Sept. 7-12, Hoboken, N. J., 14-16.

THE STAIN OF GUILT (C. W. Daniels, mgr.): St. Louis, Mo., Sept. 6-12, East St. Louis, Ill., 13, Alton 14, Jacksonville 15, Lincoln 16, Champaign 17, Mattoon 18, Washington, Ind., 19.

THE TENDERFOOT: Detroit, Mich., Sept. 7-12.

THE TWO JOHNS (F. B. Arnold, mgr.): Reading, Pa., Sept. 8, Lebanon 9, Harrisburg 10, 11, Pottsville 12, Shamokin 14, Du Bois 15, Brookville 16, Wheeling, W. Va., 17-19.

THE TWO ORPHANS: St. Johns, Mich., Sept. 17.

THE TWO SISTERS (Hickey and Warmington, mgrs.): New York city Sept. 7, 8, Wilkes-Barre, Pa., 9, Scranton 11, 12, Saugerties, N. Y., 14, Schenectady 15, Hoosick Falls 16, Troy 18, 19.

THE VILLAGE GROCER (W. W. Lapoint, mgr.): Danielsonville, R. I., Sept. 8, Windsor Locks, Conn., 9, South Manchester 10, Rockville 11, Willimantic 12, Westfield, Mass., 16, Fitchburg 17, Ware 19.

THE VILLAGE PARSON (Max Hart, mgr.): Falls City, Kan., Sept. 8, Nebraska City, Neb., 9, Plattsmouth 10, St. Joseph, Mo., 11, 12.

THE VILLAGE POSTMASTER: Chicago, Ill., Aug. 30-Sept. 12.

THE VOLUNTEER (J. Guy Atkinson, mgr.): Fremont, Neb., Sept. 10, Omaha 11, 12.

THE VOLUNTEER ORGANIST: Waterville, Me., Sept. 8, Augusta 9, Togus 10, Bath 11, Rockland 12.

THE WAY OF THE WICKED (F. E. Johnson, mgr.): Delphos, O., Sept. 8, Jackson, Mich., 9, Lansing 10, Battle Creek 11, Niles 12, Michigan City, Ind., 14, Marion 15.

THE WHITE SLAVES: Buffalo, N. Y., Sept. 7-12.

THE WINNING HAND: Harrisburg, Pa., Sept. 8, Reading 9, Pittston 10, Hazleton 11, Carbondale 12, Scranton 14-16, Albany, N. Y., 17-19, Troy 21-23, Cohoes 24, Utica 25, 26.

TEN NIGHTS IN A BAR ROOM (Al. Martin's; J. Wesley Stevens, mgr.): Peru, Ind., Sept. 9, Marion 10, Elwood 11, Kokomo 12, Logansport 14, Colfax 15, Oxford 16.

TESS OF THE D'URBERVILLES (Frank Burt, mgr.): Bellaire, O., Sept. 8, Steubenville 9, New Castle, Pa., 10, Canton, O., 11, Sandusky 12, Detroit, Mich., 13-19.

TESS OF THE D'URBERVILLES (Southern; Frank Burt, mgr.): Akron, O., Sept. 7-9, Salem 10, Sharon 11, Rochester 12, East Liverpool 14, McKeesport, Pa., 15, Kittanning 16, Punxsutawney 17, Phillipsburg 18, Kane 19.

THELMA (Chase, Clark and Kennington, props.; B. S. Hingtan, mgr.): Fredericksburg, Va.,

DILGER-CORNELL (No. 1): Vandergrift, Pa., Sept. 14-19, New Kensington 21-26.
DE VONDE, CHESTER (Phil Levy, mgr.): Poughkeepsie, N. Y., Sept. 7-12, Yonkers 14-19, South Norwalk 21-26.
ECLIPSE STOCK: Jellico, Tenn., Sept. 7, 8, Williamsburg, Ky., 10-12.
EDWARDS' STOCK (Chas. F. Edwards, mgr.): Piedmont, W. Va., Sept. 7-9, Lonaconing, Md., 10-12.
EVANS AND WARD COMEDY: Rockland, Me., Sept. 7-12.
EWING AND TAYLOR (Albert Taylor, mgr.): Houston, Tex., Sept. 8, Galveston 9-13, Dallas 14-19, Fort Worth 21-26.
FERRIS COMEDIANS (Harry Bulb, mgr.): Marinette, Wis., Sept. 6-12, Fond du Lac 14-19, Joliet, Ill., 21-26.
FERRIS STOCK: Lincoln, Neb., Sept. 7-12.
FISKE STOCK: Lewiston, Me., Sept. 7-12, Augusta 14-19.
FRANCIS, MARION (Geo. K. Robinson, mgr.): South Norwalk, Conn., Sept. 7-12, Stanford 14-19, Meriden 21-26.
FRENCH, IRVING: Burlington, Ia., Sept. 7-9.
GODDING COMEDY (O. M. Cotton, mgr.): Pontiac, Mich., Sept. 7-12.
HALL, DON C.: Carthage, Mo., Sept. 7-9, Webb City 10-12, Wichita, Kan., 14-16, Hutchinson 17-19.
HARCOURT COMEDY: Gloucester, Mass., Sept. 7-12, Rockland, Me., 14-19, Bath 21-26.
HARRIS-ADAMS: Paducah, Ky., Sept. 7-12.
HAYWARD, GRACE (G. W. Winters, mgr.): Lincoln, Neb., Aug. 24-Sept. 13, Topeka, Kan., 14-19, St. Joseph, Mo., 20-26.
HOEFFLER, JACK, SHOW (Jack Hoeffler, mgr.): Mason City, Ia., Sept. 7-12, Des Moines 14-26.
HICKMAN-MILLER: Fairfield, Ia., Sept. 7-11, Albia 12.
HOLDEN COMEDY: Fort Worth, Tex., Sept. 7-12.
HOLMAN COMEDY (Harry Holman, mgr.): Springfield, Mo., July 20—indefinite.
HOWARD-DORSET (Geo. B. Howard, mgr.): Kewanee, Ill., Sept. 7-12, Ft. Wayne, Ind., 14-19.
HUNT STOCK: Hartford, Mich., Sept. 7-9, Lawrence 10-12.
KELLER STOCK (A. M. Keller, mgr.): Leano, Tex., Sept. 7-11, Fredericksburg 12-19, Kerrville 21-26.
KENNEDY, JAMES: Galesburg, Ill., Sept. 7-12, Stebling 14-19, Elgin 21-25, Oak Park 24-26.
KEYSTONE DRAMATIC (Lawrence B. McGill, mgr.): Philadelphia, Pa., Aug. 31-Sept. 12.
KING'S COMEDIANS (Joe King mgr.): Portsmouth, O., Sept. 7-12.
KINGSLEY-RUSSELL: Shelbyville, Ill., Sept. 7-13, Watson 14-19.
KIRKHOFF DRAMATIC: Oberlin, Kan., Sept. 8-14.
KLARK-URBAN: Oldtown, Me., Sept. 7-12.
LE FEBRE-CARPENTER (Herman Conkley, mgr.): Sioux Falls, S. D.—indefinite.
LONSDALE THEATRE: Avoca, Ia., Sept. 7-12.
LYCEUM STOCK (E. G. Grosjean, mgr.): Kingman, Kan., Sept. 7-12.
LYONS, LILLIAN, STOCK: Linden, Mich., Sept. 7-9, Corunna 11, 12.
MAY, VERNA: Ashland, Ky., Aug. 24-Sept. 12.
MARKS BROTHERS (A. "Doc" Marks, mgr.): Perth, Can., Sept. 1-8, Kingston 9-12, Napanee 14-19, Lindsay 21-26.
MARKS BROTHERS (R. W. Marks, mgr.): Brockville, Can., Sept. 7-19.
MARKS, TOM, STOCK (Tom Marks, mgr.): Marshall, Mich., Sept. 7-12.
MATHES, CLARA: Winnipeg, Can. Sept. 7-12, Brandon 14-20.
McDONALD STOCK: Bentonville, Ark., Sept. 7-12.
MIDDLETON STOCK: Chattanooga, Tenn., Sept. 7-12.
MORGAN AND HOYT (A. S. Anthony, mgr.): Attleboro, Mass., Sept. 7, Woonsocket, R. I., 8, Danielson, Conn., 9, Hartford 10-12, Waterbury 13, Winsted 14, Torrington 15, Naugatuck 16.
MORTIMER, LILLIAN: Springfield, Ill., Sept. 7-12.
MURRAY AND MACKEY: Indiana, Pa., Sept. 7-12, Butler 14-19, Lock Haven 21-26.
MUREN-HAYES STOCK (A. Garfield, mgr.): Virginia, Ill., Sept. 7-9, Louisiana, Mo., 10-12.
MYERS, IRENA (Will H. Myers, mgr.): Easton, Pa., Sept. 7-12.
MYERS, WILL H., STOCK (Tim Allen, mgr.): Reading, Pa., Sept. 7-9, Lewistown 10-12, Hanover 14-16, Hagerstown, Md., 17-19.
PAIGE COMEDY: Parkersburg, W. Va., Sept. 7-12.
PAIGE, MABEL (Henry F. Willard and Co., mgrs.): Elmira, N. Y., Sept. 7-12, Niagara Falls 15-19, Hornellsville 21-26.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Brockton, Mass., Sept. 7-12, Fall River 14-19, New Bedford 21-26.
PAYTON, CORSE, STOCK: Yonkers, N. Y., Sept. 7-12, Newburg 14-19, Wilmington, Del., 21-26.
PAYTON SISTERS: Dallas, Texas, Aug. 17-Sept. 12.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Waltham, Mass., Sept. 7-12, Newburyport 14-19.
PRINGLE, DELLA, STOCK (G. Faith Adams, mgr.): Lead City, S. D., Sept. 7-11, Deadwood 12-17, Rapid City 19-26.
RECORD STOCK: Davis, W. Va., Sept. 7-9, Elkins 10-12.
REDMOND, ED.: Lincoln, Neb., Sept. 7-12.
ROCKWELL DRAMATIC: Lebanon, N. H., Sept. 7-12.
ROBINSON STOCK: Newark, O., Sept. 7-12, Lisbon 14-19, East Liverpool 21-26.
ROE STOCK (C. J. W. Roe, mgr.): Lynn, Mass., Sept. 7-12, Gloucester 14-19.
ROSAR AND MASON: Cedar Rapids, Ia., Sept. 7-9.
RYAN, DANIEL (W. S. Bates, mgr.): Halifax, N. S., Sept. 7-19, St. Johns 21-26.
SEWARD STOCK (Arthur J. Chisam, prop.; Jos. G. Chandler, mgr.): New Albany, Ind., Aug. 17-Sept. 12, Cairo, Ill., 14-19.
SEWARD SHOW (A. J. Chisam, prop. and mgr.): Bradford, Pa., Sept. 7-12, Jamestown, N. Y., 14-19.
RUSSELL, LOUIS J.: Reynoldsville, Pa., Sept. 8, New Kensington 9, Greensburg 10, Latrobe 11, Connellsville 12.
SPOONER DRAMATIC (W. Dick Harrison, mgr.): Pine Bluff, Ark., Aug. 31-Sept. 12.
STANLEY, CARRIE: Oakdale, Neb., Sept. 6-8, Tilden 9, 10, Neligh 11, 12, Ewing 13-15, O'Neil 17, 18, Orchard 19, 20.
STEVENS STOCK: Washington, Ind., Sept. 7-12.
THE VAN DYKE (H. Walter Van Dyke, mgr.): Chillicothe, Mo., Sept. 7-12.
TOLSON DRAMATIC: Van Buren, Ark., Sept. 7-12, Fort Smith 14-19, Little Rock 21-26.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): Owensburg, Ind., Sept. 7-12.
TUCKER, HILDA, STOCK (Wilbur J. Baker, mgr.): Windber, Pa., 7-9, Clearfield 10-12.
TUOHY COMEDY (Repple and Brockman, mgrs.): St. Louis, Mo., Aug. 30—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Algona, Ia., Sept. 7-12, Vinton 14-19.
VERA, MAY (H. A. Du Bois, mgr.): Ashland, Ky., Aug. 17-Sept. 12.
WARDE STOCK (W. T. Warde, mgr.): Catawissa, Pa., Aug. 31-Sept. 19, Freeland 21-23.
WILSON, FREDERICK H.: Watkins, N. Y., Sept. 7-12.
WINTHROP, EDSALL, STOCK (Jno. Osman, mgr.): Danville, Ky., Sept. 7-12.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Milwaukee, Wis., Sept. 6-12.
A PRINCESS OF KENSINGTON: New York city Aug. 31—indefinite.
BABES IN TOYLAND: Chicago, Ill., June 17-Sept. 12.
BLACK PATTI TROUBADOURS: Winchester, Va., Sept. 8, Harrisonburg 9, Charlottesville 10, Roanoke 12, Bristol, Tenn., 14, Knoxville 15, Athens 16, Chattanooga 17, Dalton, Ga., 18, Marietta 19, Atlanta 21-23, Athens 24.
BOSTONIANS: New York city Aug. 24—indefinite.
COLONIAL COMIC: Lowell, Mass., June 29—indefinite.
DELMAR: St. Louis, Mo.—indefinite.
DUQUESNE GARDEN (John B. Reynolds, mgr.): Pittsburgh, Pa.—indefinite.
FLORODORA (Fisher and Ryley, mgrs.): Omaha, Neb., Sept. 6-9, St. Joseph, Mo., 10, Atchison, Kan., 11, Topeka 12, Kansas City, Mo., 13-19, Denver, Col., 21-26.
GARDEN: Cleveland, O., June 8—indefinite.
HERALD SQUARE (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 13—indefinite.
IMPERIAL: Buckroe Beach, Va., June 29—indefinite.
KING DODO: Pittsburgh, Pa., Sept. 5-12.
MANHATTAN (Herbert Salinger, mgr.): Elmira, N. Y., June 15—indefinite.
OLYMPIA: Dallas, Tex., Sept. 8-18.
OTOYO: New York city June 30—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): New York city Sept. 10—indefinite.
ROYAL LILIPUTIANS (Dan'l A. Kelly, mgr.): Newark, N. J., Sept. 7-12.
TERRACE GARDEN: New York city—indefinite.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Des Moines, Ia.—indefinite.
THE BILLIONAIRES (Almon A. Kinney, mgr.): Ludington, Mich., Sept. 2, Big Rapids 3, Muskegon 4, Marshall 5, Kalamazoo 7, Charlotte 8, Hastings 9, Otsego 10, Niles 11, Benton Harbor 12, Marion, Ind., 14.
THE PRINCE OF PILSEN (Henry W. Savage, pres.): Boston, Mass., Aug. 31-Sept. 19.
THE PRINCESS CHIC (Jno. P. Slocum, mgr.): Minneapolis, Minn., Sept. 7-12, Faribault 14, Albert Lea 15, 16, Mason City, Ia., 17, Sioux Falls, S. D., 18, Sioux City, Ia., 19.
THE ROGERS BROTHERS IN LONDON: New York city Sept. 7—indefinite.
THE RUNAWAYS: New York city May 11—indefinite.
THE SHOW GIRL: Toronto, Can., Sept. 6-12.
THE SILVER SLIPPER: Hartford, Conn., Sept. 7, 8, Springfield, Mass., 9.
THE SLEEPING BEAUTY AND THE BEAST: Syracuse, N. Y., Sept. 9-12.
THE SULTAN OF SULU: Philadelphia, Pa., Sept. 5—indefinite.
THE TELEPHONE GIRL: Pensacola, Fla., Sept. 8, Montgomery, Ala., 9, Macon, Ga., 10, Americus 11, Albany 12, Bainbridge 14, Jacksonville, Fla., 15, Waycross, Ga., 16.
THE WIZARD OF OZ: New York city Jan. 20—indefinite.
THREE LITTLE MAIDS: New York city Sept. 1—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WHEN JOHNNY COMES MARCHING HOME: Kansas city, Mo., Sept. 7-12.
WILBUR (W. H. Fullwood, mgr.): Clinton, Ia., Sept. 7-12, Evansville, Ind., 14-19.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Summit, N. J., Sept. 8, Newton 9, Washington 10, Belvidere 11, Lambertsville 12, New Brunswick 14, Keyport 15.
BRYANT AND SAVILLE'S: Ithaca, N. Y., Sept. 7-12.
CLARK'S, BILLY: Grand Rapids, Mich., Sept. 6-12.
CULHANE, CHASE, AND WESTON'S (Will E. Culhane, mgr.): St. Thomas, Can., Sept. 8, Stratford 9, Woodstock 10, Galt 11, Dunville 14, Welland 15, Simcoe 16, Tilsonburg 17, Alymer 18, Ingersoll 19.
DOCKSTADER'S LEW (Jas. H. Decker, mgr.): Cleveland, O., Sept. 6-12.
FIELD'S, AL G.: Wilmington, N. C., Sept. 8, Charlotte 9, Greenville, S. C., 10, Asheville, N. C., 11, Knoxville, Tenn., 12.
GIDEON'S (Harry F. Curtis, mgr.): Ames, Ia., Sept. 8.
GORTON'S: Woodstock, N. B., Sept. 8, Houlton, Me., 9, Bangor 10.
HENRY'S, HI: Kokomo, Ind., Sept. 8, Marion 9.
KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Arcola, Ill., Sept. 8, Cairo 10, Anna 11, Alton 13, Pittsfield 59, Hannibal, Mo., 21, Macon 23, Centralia 24.
RICHARDS AND PRINGLE'S: Little Rock, Ark., Sept. 8, Hot Springs 9, Pine Bluff 10, Brinkley 11, Marianna 12, Memphis, Tenn., 14, 15, Jackson 16, Brownsville 17, Clarksville 18, Hopkinsville, Ky., 19.
TROUSDALE BROTHERS: Gary, Minn., Sept. 8, Watertown 9, Castlewood 10, Dawson 11, Hanley Falls 12.
VOGEL'S, JOHN W.: Wooster, O., Sept. 8, Massillon 9, Warren 10, Youngstown 11, New Castle, Pa., 12, Pittsburg 14-19.
WHO, WHAT, WHEN (Western): Des Moines, Ia., Sept. 8.

VARIETY.

A NIGHT ON BROADWAY: New York city Sept. 7-12.
BLUE RIBBON EXTRAVAGANZA: Newark, N. J., Sept. 7-14.
BLUE RIBBON GIRLS: St. Paul, Minn., Sept. 6-12.
BON TON BURLESQUERS: Cleveland, O., Sept. 6-12.
BOWERY BURLESQUERS: Kansas City, Mo., Sept. 6-12.
BRIGADIER BURLESQUERS: Springfield, Mass., Sept. 10-12.
CITY CLUB: Montreal, Can., Sept. 7-12.
DAINTY DUCHESS: Providence, R. I., Sept. 7-12.
DAINTY PAREE (Joe H. Rames, mgr.): Scranton, Pa., Sept. 7-9, Reading 10-12, Brooklyn, N. Y., 14-19.
DE VERE, SAM: New York city Sept. 7-12.
EAGLE BURLESQUERS: Minneapolis, Minn., Sept. 6-12.
GAY MORNING GLORIES: Baltimore, Md., Sept. 7-12.
HOITY-TOITY (Mack and Gaites, props.; W. H. Oviatt, mgr.): Cincinnati, O., Sept. 6-12, St. Louis, Mo., 13-19, Evansville, Ind., 20, Louisville, Ky., 21-26.
IMPERIAL BURLESQUERS: New York city Sept. 7-12.
MERRY MAIDENS: Reading, Pa., Sept. 7-9, Scranton 10-12.
NEW YORK STARS: Paterson, N. J., Sept. 7-12.
PARISIAN WIDOWS: Washington, D. C., Sept. 7-12.
REEVES, AL.: Detroit, Mich., Sept. 6-12.
RENTZ-SANTLEY: New York city Sept. 7-12.
SYDELL'S, ROSE, LONDON BELLES: Reading Pa., Sept. 7-9, Scranton 10-12.
THOROUGHBREDS: Indianapolis, Ind., Sept. 6-12, St. Louis, Mo., 13-19, Kansas City 20-26.
TRANS-ATLANTIC BURLESQUERS: Buffalo, N. Y., Sept. 7-12.
TROCADEROS: Galveston, Tex., Aug. 17-Sept. 24.
UTOPIANS (T. W. Dinkins, mgr.): Brooklyn, N. Y., Sept. 7-19, New York city 21-26.
VANITY FAIR: New York city Aug. 31-Sept. 12.
WINE, WOMAN AND SONG: Fall River, Mass., Sept. 7-9.

CIRCUSES.

BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.
BOSTOCK'S TRAINED ANIMALS: Cleveland, O., Aug. 10—indefinite.
BUFFALO BILL'S WILD WEST: Lowestoft, Eng., Sept. 8, Great Yarmouth 9, Norwich 10, King's Lynn 11, Wisbech 12.
CAMPBELL BROTHERS' SHOWS: Huntington, Ore., Sept. 1, Payette 2, Nampa 3, Hailey 4, Pocatello 5, Montpelier 7, Rock Springs, Wyo., 9, Rawlins 9, Laramie 10.
CANADA FRANK'S: Sherman, S. D., Sept. 8, Garrettson 9, Lenox 10, Viborg 11, Irene 12.
CARD GRANTS: Neosha, Mo., Sept. 8, Pierce City 9, Oronogo 10, Saxonie 11, Aurora 12.
FOREPAUGH AND SELLS BROTHERS: Mexico, Mo., Sept. 8, Kirksville 9, Ottumwa 10, Grinnell 11, Eldora 12, Boone 14, Dennison 15, Fremont 16, Grand Island 17, York 18, Beatrice 19.
NORLE'S: Columbia, S. C., Sept. 22—indefinite.
ORTON'S, MILES: Delmar, Del., Sept. 8, Salisbury, Md., 9, Princess Anne 10, Snow Hill 11, Pocomoke City 12.
RING BROTHERS: San Francisco, Cal., Sept. 7-14.
SAUTELLE'S, SIG.: Belvidere, N. J., Sept. 8, Lambertville 9, Norristown, Pa., 10, Conshocken 11, Media 12.
SPARK'S: Winnipeg, Man., July 27—indefinite.
TEETS BROTHERS: Cushman, Ark., Sept. 8, Bradford 9, Bald Knob 10, New Augusta 11.
WALLACE'S: Williamsport, Pa., Sept. 9.

MISCELLANEOUS.

BANDA ROSSA (Sorrentino's): Kansas City, Mo.—indefinite.
BAUSCHER CARNIVAL: Selina, Kan., Sept. 7-12.
BOSTON LADIES' ORCHESTRA: New London, Conn., Sept. 7-12.
BROOKS' BAND: Chicago, Ill., July 6—indefinite.
BUTLER: HELEN MAY, BAND (J. Leslie Spann, mgr.): Boston, Mass., Aug. 17-Sept. 12.
CREATORE BAND (Howard Pew and Frank Gerth mgrs.): Pittsburg, Pa., Sept. 2-15, Martinsburg, W. Va., 16, Winchester, Va., 17, Baltimore, Md., 18, 19, Washington, D. C., 20.
DE KREKO BROTHERS: St. Louis, Mo., July 22—indefinite.
FERARI BROTHERS' CARNIVAL: Louisville, Ky., Sept. 7-19.
HERBERT, VICTOR, ORCHESTRA: Saratoga Springs, N. Y.—indefinite.
HERRMANN (Edw. Thurner, mgr.): Galveston, Tex., Sept. 8, Houston 9, San Antonio 10, Austin 11, Dallas 12, Ft. Worth 14, Texarkana 15, Little Rock, Ark., 16, Pine Bluff 17, Memphis, Tenn., 18.
KILTIES' BAND (T. P. J. Powers, mgr.): Buffalo, N. Y., Sept. 7-12, Niagara Falls 13.
KNOWLES, THE (Hypnotists: Elmer E. Knowles, mgr.): Eureka Springs Ark., Sept. 7-9, Fayetteville 10-12, Oklahoma City, O. T., 14-20.
LEE, VICTOR: Odessa, Mo., Sept. 7, 8, Higginsville 9, 10, Lexington 11, 12, Slater 14, 15.
O'BRIEN'S GLASS BLOWPLEXARA (John H. O'Brien, mgr.): Nantucket Point, Mass., July 15—indefinite.
PAULINE BROTHERS' AMPHITHEATRE: Bay City, Mich., June 15—indefinite.
POTTER AND RICE AMUSEMENT: Manitowoc, Wis., Sept. 7-12.
PRESCELLE (Chas. Hine, mgr.): Barton, Vt., Sept. 7-12, Littleton, N. H., 14-19.
SHANNON'S BAND: Manhattan Beach, N. Y.—indefinite.
SLAFER'S MARINE BAND: Brighton Beach, N. Y.—indefinite.
SOUSA AND HIS BAND (Frank Christianer, mgr.): Cumberland, Md., Sept. 8, Fairmont, W. Va., 9, Sistersville 10, Marietta 11, Chillicothe, O., 12, Cincinnati 13-15.
WALSH'S CRYSTALPLEX CARNIVAL (M. Henry Walsh, mgr.): West Derry, N. H., Sept. 12, Milford 14-19.

(Received too late for classification.)

A BOOBIER DAISY (Fraser and Lorens, mgrs.): Torrington, Conn., Sept. 8, Thomaston 9, Waterbury 10, Webster, Mass., 12, Haverhill 14.
A HOT OLD TIME: Jersey City, N. J., Sept. 7-12, Springfield, Mass., 14-19.
ACROSS THE ROCKIES (Rush and Weber, mgrs.): Washington, D. C., Sept. 21-26.
BUHLER, RICHARD (Henry B. Marks, mgr.): Chicago, Ill., Aug. 23-Sept. 12, Cincinnati, O., 13-19, Columbus 21-23.
CARNER, STOCK: Anderson, Ind., Sept. 7-12, Hamilton, O., 14-19, Ft. Wayne, Ind., 21-26.
CLARKE, HARRY CORSON: Colorado Springs, Col., Sept. 8, Trinidad 9, Las Vegas, N. M., 10, Albuquerque 11, El Paso, Tex., 12, Weatherford 14.
DAVID HARUM: Brooklyn, N. Y., Sept. 7-19, Philadelphia, Pa., 21-Oct. 3.
DUQUESNE DRAMATIC (E. M. Greene, prop.): Montpelier, O., Sept. 7-12, Pontiac, Mich., 14-19.
GASKILL-MUNDY CARNIVAL: St. Louis, Mo., Sept. 7-12, Alton, Ill., 14-19, Decatur 21-26.
HEWETT (Illusionist): Columbus, Neb., Sept. 9, 10, Fullerton 11, 12, St. Paul 14, 15, Central City 16, 17.
HIMMELEIN IMPERIAL STOCK: Mansfield, O., Sept. 7-11.
LAFAYETTE: Scranton, Pa., Sept. 14-16, Pittston 17, Wilkes-Barre 18, 19.
MARKED FOR LIFE: Ft. Wayne, Ind., Sept. 8, 9, Kokomo 10, Marion 11, Terre Haute 12, St. Louis, Mo., 14-19, Cincinnati, O., 21-26.
MAUD MULLER: Haverhill, Mass., Oct. 8, Spencer 13, Fitchburg 14, Marlboro 15, Southbridge 16, Webster 17, Bristol, R. I., 19.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Altoona, Pa., Sept. 7-12, Johnstown 14-19, Du Bois 21-26.
NOBODY'S CLAIM: Columbus, O., Sept. 6-9, Cleveland 13-19.
PICKINGS FROM PUCK (Ollie Mack and Jas. M. Gaiter, mgrs.): Durham, N. C., Sept. 10, Charlotte 11, Greenville, S. C., 12, Columbus 14, Augusta, Ga., 15, Charleston, S. C., 16, Savannah, Ga., 17, Brunswick 18, Jacksonville, Fla., 19.
SHOOTING THE CHUTES (Ollie Mack, mgr.): Syracuse, N. Y., Sept. 7-9, Rochester 10-12, Olean 14, St. Marys 15, Ridgway, Pa., 16, Kane 17, Franklin 18, Youngstown, O., 19.
THE FATAL WEDDING: Oshkosh, Wis., Sept. 8, Wausau 9, Neillsville 10, Chippewa Falls 11, Menominee 12, Duluth, Minn., 13-15.
THE GOVERNOR'S SON (Fred Niblo, mgr.): Paterson, N. J., Sept. 8, 9, Burlington 10, 11, York 12, Lebanon 14, Chambersburg 15, Cumberland, Md., 16, Martinsburg 17, Frederick 18, Annapolis 19.
THE KING OF DETECTIVES: New York city Sept. 7-12, Philadelphia, Pa., 14-19, Reading 21-23.
WHEN WOMEN LOVE (Frank W. Nason, mgr.): Camden, N. J., Sept. 7-9, Scranton, Pa., 10-12.

OPEN TIME.

ILLINOIS.—Centralia—Pittenger Grand, Oct. 1-10, 16-24, Dec. 14-21, Feb. 1-6, March 1-10, 23-30, April 18-23.
INDIAN T.—Kreba—Opera House, Oct. 15-30, November and December.
KANSAS.—Galena—Sapp's Opera House, September and October.
NEBRASKA.—Beatrice—Paddock Opera House, Sept. 25, 26, 29, 30, Oct. 16, 26, Nov. 9, 10, Dec. 1-5, 14-19.
NEW YORK.—Geneva—Smith Opera House, Sept. 21-26.
NORTH DAKOTA.—Jamestown—Opera House, Sept. 16-23, Nov. 1-30, Dec. 1-4, 18-28, Feb. 1-5, 26-28, March 14-31, April 1-14, 29, 30, May 1-31.

LETTER LIST.

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WOMEN

Arnold, Jessie, L. Almosino, A. Adair, M. Atkinson, M. L. Argen, N. Aymor.
Bidwell, S., N. Black, R. Brown, N. Boyer, V. C. Bradley, N. N. Blake, L. J. Belle, M. Bradley, L. Bradley, E. Blair, V. Bennett, M. Briggs, M. Boland, M. Belmont, M. Baker, B. Brennan, L. Berry, G. Barnes, N. Boyes, R. Blake, E. M. Bryan, L. Burke, E. J. Brothers, E. Brown, L. Babcock, W. Burress, N. Butler, H. Bertram, E. Busing, M. Baxter, H. Barvden, Jessie Bonestelle.
Cone, Mrs., S. F. Coventry, Katie Coyle, C. Clifton, E. Churchill, J. Clafian, M. Clair, J. Courtney, Mary Connell, G. Clare, M. C. Cook, G. E. Carswall, E. Craven, Dollie Castle, J. W. Collins.
Dunn, E., G. Doherty, E. Du Bois, V. De Nail, M. Douglas, E. Danvers, L. De Wolf, V. Dunevrs, Jane Dore, Mrs. J. Dunne, B. C. Dodge, F. Dunlap, Minnie Dupree.
Edwards, E. C., M. Emmett, E. Errington, [illegible] bridge.
Fair, T., J. Franko, L. Fairchild, P. [illegible], Fox, M. Fuller, V. Francis, M. Ferguson, Mrs. Ford, E. Forsythe, Ella Flint.
Gilmore, Ray, C. S. Grant, M. Gilbert, C. [illegible] ville, G. Gheen, F. Gerald, H. Gilmore, L. E. Grant, N. Gallagher, L. Gusto, E. Gray, F. [illegible], L. Gray, I. J. Goodfriend, K. D. Glish.
Haynes, Mrs. G. H., G. Houghton, Mrs. P. Saswell, L. Hepner, N. Hess, G. Havard, Mrs. G. S. Hoffman, S. H. Hazeltine, F. Hartley, J. Henderson, H. Holden, L. Hartford, E. Hixon, L. Harris, L. Hadleigh, N. H. Hollingshead, C. Hudson, L. Houston, N. Holland, S. J. Harlan, B. T. Hickey.
Irwin, B., V. Irving.
Johnstone, F., E. I. Janvier, E. Jamond, S. Johnson.
Kennedy, J., D. Kimball, J. Kensell, S. Kamph.
Lucas, S., M. Lane, G. M. Lamkin, L. Lancaster, E. Levey, A. Lane, A. Langdon, A. Lloyd, F. Leonard, L. La Verne, C. Lambert, M. L. Lamar, E. Lillian, E. E. Lindon, I. Lewis, I. Langford, R. Le Bayer.
Maynard, [illegible], C. Murry, L. Marion, N. Moon, E. Marsden, A. Mann, A. Murell, H. Milton, F. Mason, N. Moffat, M. Murray, L. Maydeck, E. Marks, E. [illegible], Maves, P. Moran, E. M. Mears, L. Manners, A. Muller, A. May, E. Miller, C. Morris, A. Mengle, Nell McKann, H. MacGregor, M. McKinney, G. McWilliams, T. McCleery.
Nicolai, L., H. Neilson, M. Nelson, Alice Neilsen, L. Naughton.
O'Madigan, [illegible].
Perkins, C. F., J. Pierce, F. Potter, T. A. Prentice, N. Pincus, M. Packard, A. Paul, S. Perry, F. Phillips, N. Phillips, J. Purtell, M. Phillips.
Riordan, K., F. E. Robinson, G. Reals, J. Rooney, S. Rathburn, R. Rand, L. M. Rogers, W. W. Rellen, J. Rothenberg.
Selwyn, E., Ida Reis, H. Shipp-agrower, K. Selby, M. Snider, R. Stanley, B. Stuart, H. Scott, F. Sullivan, Mrs. G. Spencer, M. Seligman, A. Shipworth, W. K. Sharon, Mr. Slack, M. Stuart, L. Sterling, A. Stuart, A. Sandry, G. Snyder, V. Sabine, E. Sanford, E. Seigel, L. Stanton, E. Sweisser, C. Severson, H. Sawyer, F. Starr, V. Sargeant, M. Sherman.
Towler, J. D. Tennant, K. Taylor, K. Thornton, M. Trask, M. Thomas.
Victoria, N., L. Vane, K. Vincent, V. Vaughn, H. Van Buren, S. Van Dusen, A. Visiaire.
Watson, B., Mrs. H. R. Walthew, R. Willis, E. Warren, H. Wells, Mrs. Wernsop, F. Whitehouse, B. Winfield, M. A. Wilson, O. Williams, I. Walker, F. L. Whitaker, A. Woodhill, M. Wheeler, V. Warren, M. Walker, M. Worth, E. Ward, E. Wilmott.

MEN.

Aarons, Alf, Chas. Adams, Abbott Adams, Louis Aucker, Earl P. Adams.
Barry, Leonard L., Todd Bastine, Jas. Briel, J. Edw. Brown, Frank Bemish, Will B. Burnett, Harry Brooks, Edw. Bouchard, Donald Bowles, Frank Blair, Jno. P. Brown, C. D. Bainbridge, Alf A. Bushell, Geo. A. Bush, Matt L. Berry, J. Hay Bennett, Edw. Bowen, Eddie P. Bowers, Phil Bruce, Musical Bentley, W. Brown, Reginald Barlow, Frank Bond, Chas. A. Byrne.
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Dugan, W. C., Mr. Danforth, Dan Demarest, Herbert De Gurerr, Prof. J. R. Dupin, Emmett De Voy, Bunny Dasent, Jas. A. Donnelly, Fred Dilger, C. J. Davidson, Hammond Dailey, Wm. H. Dupont, Robt. Downing, Wm. Devere, Jas. Destin, Francis Dawson, Edmund Deane, Henry Davis, Joe. V. Dailey, Geo. Dale, H. A. Du Souchet, Earle Dale, Victor Delacy, John Dunne, Byron Douglass, Wilson Day, Jno. E. Dvorak, Will C. Davis, Jas. B. Donovan.
Earl, Harry, Jas. S. Edwards, C. E. Ellis, Chas. D. Elmsy, Edw. Emery, Wallace Erskin, C. H. Endmon, Chas. Ellis, Wm. M. Elliott, E. R. Ernest, Jno. G. Edwards, P. W. Eldridge, Bruce Edwards, Frank Emerson.
Fulsone, Robt., Stephen Fitzpatrick, W. J. Ferguson, Ray Foster, Geo. Frank, Douglas Flint, Mr. Furlong, Dick Franklin, C. Fellows, Fred Forrest, C. P. Flockton, Ed Foley, Maurice Freeman, Harry K. Fowler, Geo. Flint.
Gillin, C. P., R. Garreck, Mr. Green, W. H. Gerald, J. P. Galton, Mr. and Mrs. Lawrence Grattan, Allen A. Garwood, L. M. Goodstadt, H. Gardon, Frank L. Goodwin, H. Gorvan, Geo. N. Gray, John Garrick, R. Gilbert, M. Gunn, F. L. Gay, E. L. Goodhart, H. L. Gilson, E. B. Giles, H. Goinz, E. Garvia, W. E. Gladstone, R. L. Giffin.
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Knowles, G. F., S. F. Kingston, S. M. Kent, H. Kittredge, L. Kelso, John J. Kennedy, J. Keller, W. J. King, J. P. Kennedy, Thos. J. Keough.
Leslie, Jack, B. Lanar, D. Lyon, J. E. Lloyd, N. Lennon, Ed Latell, M. Long, E. Lewis, J. Lloyd, F. Lewis, H. O. Leffingwell, M. Lewis, Wm. B. Lawrence, T. Lorch, H. Lacey, W. S. Lathrop, L. Lewison, J. J. Langhran, A. Lloyd, Ed Lester, S. M. Lazarus.
Magme, F., A. Melnotte, E. W. Morrison, L. [illegible], Bert Marlon, S. J. Monroe, J. R. Murrey, S. Midgeley, J. E. Moffette, E. Miller, F. Monroe, F. Mill, J. Murphy, Wm. F. Mann, I. W. Miller, W. J. Montgomery, P. Moore, J. B. Maher, Tim Murphy, W. L. Morton, D. Maley, Mgr. Grace Cameron, Mgr. Gay Stock Co., Mgr. Foxy, Mrs. Katzenjammer Co., E. T. Morgan, T. S. Martin, J. F. Malcolm, C. E. Morrison, B. Millar, F. D. Mestow, C. Montanio, Wm. Maitland, R. E. Magnus, Ed Morey, W. A. Mellville, J. B. Mack, G. L. Mackey, Robt. F. McClamin, E. McCann, F. McCormack, Mac Donald, McGovern, Mr. McIntosh, C. W. McDonald.
Newell, N. D.
O'Hare, Arthur, E. Oehlich, R. Owen, T. F. O'Malley, J. Osborne, W. Owen, Wm. Oviatt, E. O'Rourke, J. E. Owen.
Poulter, W. P. A. Perkins, C. Pusey, W. J. Phinney, E. S. Pickett, L. Paul, E. Peland, F. Powers, D. Packard, W. Perry, F. Paul, F. Piper, E. Powers, G. Parsons.
Quarles, H.
Robinson, Geo., E. Russell, J. H. Richmond, F. Rivers, J. B. Rothmour, J. A. Richmond, H. J. Raton, L. Russell, R. Ristmant, N. Roberts, E. I. Ratcliff, Wm. V. Raymous, F. Roberts, F. Rowan, H. Richmond, Redpath Lyceum Bureau.
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TELEGRAPHIC NEWS

CHICAGO.

George Ade's The County Chairman and Other Plays—Colburn's Chat.

(Special to The Mirror.)

Chicago, Sept. 5.

George Ade's The County Chairman, a drama of Indiana village life, resembling Blue Jeans in character, was produced by Henry W. Savage at the Studebaker Monday evening after a trial of one night, Saturday night, at South Bend, Ind. The County Chairman became an immediate favorite with Chicagoans, and crowds kept right on filling the Studebaker, as they did throughout the engagement of The Prince of Pilsen. Both press and the public have bestowed great praise upon the comedy as a clever and most wholesome, humorous contribution to the stage. It is true and natural, contrasting strongly with such artificial dramatic comics as Facing the Music and others like it that start with impossible situations and force the fun all the way through. The fun of A County Chairman is inherent, as it often is in situations of real life, and the laughter of the audience is of that genuine sort which alone has spontaneity. Real Americans in the heart of America, about half a hundred of them, from five to eighty-five years old, pass before one's eye, caught in the triple strand of the play, two love stories and a political contest. A County Chairman is an epitome of Hoosier village life in four acts, which move so easily, naturally, and delightfully toward the climax and the finis as to make the audience forget the footlights. It is true that there is but one strong situation in the play, but that's enough for such a comedy. In the rest of A County Chairman there is not one dull moment. It never lags and never can be tiresome, unless badly acted, except to those who want more hard hits in their dramatic entertainment. A County Chairman is a good, clean comedy for all the people, an American play by an American author, a real, sincere and valuable addition to the achievements of Mr. Ade. The county chairman is a big, somewhat rotund Indiana lawyer, who has for twenty years been working and scheming to satisfy a grudge against a skinflint lawyer of his village, because that man, by stealing letters in war time (1863), contrived to marry the girl whom the future county chairman won before going to the front. She thought the soldier had forgotten her. In seeking revenge and political ammunition the chairman of the County Committee, "Jim" Hackler, discovers that the miserly attorney has not accounted for $3,000 collected for an orphan in the village, and Hackler proceeds to use the fact in a campaign of peculiar complications. The rival candidates for prosecuting attorney are a young lawyer, Hackler's partner, and the grasping attorney, but the young man is in love with his rival's daughter and promises not to indulge in personalities in the campaign. The development of the story brings out prominently such characters as the grocery man, the country editor, the hen-pecked store box orator, whose wife supports him by keeping boarders; the old settler, the commercial traveler, and the pretty, flirting milliner, the smart boy, the tomboy, and so on. The four settings are four elaborate pictures, the store and village street and the Court House grove being especially complete and effective. The stump speech in the grove brings out the fife and drum corps and village maidens, representing the States—a gay group filling the stage and presenting the entire company. Maclyn Arbuckle drew a picture of "Jim Hackler," with broad slouch hat, whittling a stick when deeply stirred, big hearted but keen and reckless in politics, that was satisfying in all respects. It was a masterpiece of dramatic skill that deceived, it seemed so easy. In his references to "what Bill says" (Shakespeare), and in the emotional climax, with unerring judgment and the ability to do, he gave ample proof of Mr. Savage's great good sense in selecting him for the star part in this comedy. Will Sweatnam, as the only colored man in the village, apparently, contributed so much of the best humor of the production that he must be considered one of the chief factors of its success. The part was never broadened or burlesqued at all, but always in full harmony with the deliciously dry humor of the Ade idea behind the lines. Hardly as much can be said of Anna Buckley's "Chick," the tomboy orphan. Still she was excellent, generally speaking, and undoubtedly made a hit with the audience. Her imitation of the street fight was particularly successful. All the rest were good in their parts, to wit: Earle Browne as Tillford Wheeler, the successful candidate; Fred. Bock and Goodwal Dickerman as the rival editors; John Brown, as the head of the drum corps; Ed. Chapman, as the store-box orator, Jeff Buscoe; W. J. Gross as Millbury, old settler; J. Sydney Macy as Jimmison, the storekeeper; Claude C. Boyer as Barcus, the station agent; E. R. Phillips as Whittaker, the windmill agent; Fred Santley as "Club," smart boy; Dallas Tyler as Lucy Rigby, Wheeler's fiance; Christine Blessing as Mrs. Elias Rigby, Rose Beaudet as Mrs. Jefferson Briscoe, Grace Fisher as the milliner, and Nana Ainscoe as Tilly. The costume of the early 80's added to the picturesqueness of the scenes. The comedy was staged by George Marion, general stage director for Mr. Savage, ably assisted by Madison Carey, Mr. Savage's resident-manager. The "chorus girls"—*i. e.*, for the States—are all exceptionally pretty, and several are beauties. Scenery by Bunage. The run of A County Chairman at the Studebaker is indefinite.

Sky Farm opened its season this week at McVicker's with a house that broke all records at that theatre. Audiences have been large at every performance, and the production, though here for a second time, seems destined to do almost a capacity business throughout its two weeks. Speaking of the record smashing, Business-manager Warren said McVicker's opened two weeks earlier than last season (Sherlock Holmes) and patronage started right in big. A comparison of the business this week with the opening last season shows the brightest prospects for the present season.

The new season at Powers' opened Monday night with a new star in a new play, Orrin Johnson in Hearts Courageous, a dramatization of Hallie Erminie Rive's novel by Franklin Fyles and Ramsay Morris. It was an auspicious beginning for the star and the drama. A fashionable audience which filled the theatre gave unmistakable evidence of delight in at least the first three acts of the play and in the manly and courteous French nobleman, the Marquis de la Rouerie, presented with convincing naturalness for the most part by Mr. Johnson. The marquis lands in Virginia in 1775 from France, secretly bearing a letter to Ben Franklin offering King Louis the Sixteenth's aid to the Continental Congress deliberating over the Declaration of Independence at Philadelphia. The nobleman's disguise as his own secretary and his dangerous and eventful trip to Philadelphia form the basis of the play. It introduces old Virginia life chiefly. Most of the time the marquis is himself, though supposed by the Virginian Governor to be really his secretary, whom he has induced for his own ends to assume to be his master, reported to have died on board ship. He fights duels, he protects abused women, he secretly lets the patriots know he is with them, and he makes love to a beautiful Virginian. Natural force of character, a fine stage presence and some mastery of the art of acting won for Mr. Johnson the heartiest applause, but his love-making was often too hurried and abrupt. In the two scenes of the last act, where the play falls, the star saved it from serious consequences in the public mind by his gifts and energy, though in the midst of this melodramatic declension there were wrinkles in his rhetoric, gusty mouthfuls of words, which deliberateness and care undoubtedly will smooth out later on. Hearty applause and eager attention were given to Patrick Henry, most excellently portrayed by W. S. Hart. His distinct and interesting conception of the part won immediate approval, and his "liberty or death" speech evoked a burst of applause. From the disappointing fag end of the play Patrick Henry was omitted. Maud Fealy, the leading woman, as Anne Tillotson, a Virginia belle, had need of all her ability to prevent some of the too numerous, long love-making incidents from being tiresome. The supporting company was competent, with especial praise due Theodore Hamilton as Lord Dunmore, Governor of Virginia, Thomas H. Ince as the French exile, and Charles R. Gilbert as Lord Fairfax. The momentary appearance of Lafayette in the final melodramatic throe of the play, the gloomy dismantled church scene with doors and windows being smashed and bayonets thrust in at a lone pair of lovers, making up after a quarrel, seems an unfair travesty on a great friend of America. The management explains that Franklyn Fyles became critically ill while at work on Hearts Courageous and his death being expected and obituary notices having appeared in New York papers, Ramsay Morris was engaged to finish the play. Somebody did come near "finishing it." Act 1 is at Yorktown wharf in May, 1775; Act II, parlor of Kings Arms, Winchester, Va.; Act III, white hall room of Governor's house at Williamsburg, Va., in March, 1776; Act IV, scene 1, corridor in Independence Hall (Congress in turmoil inside over Declaration); scene 2, interior dismantled church, siege of Yorktown. The cast:

Louis Armand	Orrin Johnson
Lord Dunmore	Theodore Hamilton
Patrick Henry	W. S. Hart
Lord Fairfax	Charles R. Gilbert
Captain Jarvis	John T. Sullivan
Barnaby Roth	Daniel Jarrett
Philip Freneau	Frank M. Stammers
Francis Byrd	Carey Livingstone
Joseph Galloway	John C. Fenton
John Dickinson	Hector Dion
Guinette	Thomas H. Ince
Colonel Dundas	Edward S. Tilden
Colonel Williams	Charles M. Staley
Marquis de La Fayette	James J. Farnsworth
Captain Po	Louis Bishop Hall
Hooke	James Cody
Arthur Gwynne	George S. Fisher, Jr.
Will Cabell	Bennett Phelan
Servant	William Franse
Anne Tillotson	Maude Fealy
Mrs. Byrd	Eleanor Carey
Betsy Byrd	Agnes Palmer
Rosella	Maud Monroe
Mildred Carey	Lillian Thacher
Pauline Cabell	Pearl M. Butterfield

John Connors is repeating his remarkable success of last season at the New American. The opening production this week, Mr. Barnes of New York, has been witnessed by full houses at every performance. At the Wednesday matinee a view from the footlights disclosed what seemed to be myriads of shirtwaists high and low as far as the eye could reach—all women. It was a big house, packed full of women, with some children and a poor, scared-looking man here and there. I have heard that Mr. Connors made $10,000 out of his gold mine just over the Clark Street bridge, north, last season, and if the report is true he will probably place another like sum to his credit this season. Mr. Barnes of New York pleased the matinee audience thoroughly and there was a remarkable incident: Laura Alberta, who has become a favorite during several seasons at the theatre, was greeted with applause when she first appeared in the performance—a woman popular with women just the same as a matinee idol. That's a fine feather in Miss Alberta's bonnet. As the Corsican beauty declaring the vendetta she was a picture true to life, and acted with fine ability.

Good performances of Quo Vadis, wonderfully good for ten cents a seat, are given at the Glickman this week, where ten-cent matinees are a specialty. Business improved greatly over the opening week. John Terris and Lucia Moore in the leading roles gave finished performances which have hardly been excelled in Quo Vadis at any Chicago Theatre. Miss Moore was a Lygia fair to see, and she acted the part with grace and emotional power. The Petronius of Harry Forrest and the Plautius of Walter Green were strong and dignified portrayals. Lucia Moore added to her growing popularity at this house by her pleasing performance of Eunice. The play was staged by Frank Oakes Rose thoroughly and effectively.

The new stock season at the Bush Temple shows increased patronage at the outset, and the critics have bestowed much praise on the company.

Doré Davidson succeeded Wilson Melrose Saturday as the Master Toymaker in The Babes in Toyland.

Townsend Walsh has gone to Pittsburgh in advance of Babes in Toyland to arrange for the Babes' opening there Sept. 14 at the Alvin. The extravaganza is booked for week runs at Baltimore and Washington.

Pauline Hall has had a pleasant week, adding to the prosperity of the Masonic Temple Theatre and singing Erminie airs beautifully. She confirmed a report that she will be with Nelson Roberts for thirty weeks this season in burlesque at the new Auditorium in Harlem, 122d Street and Seventh Avenue Drive.

Jessaline Rogers, who is starting her season as leading woman at the Thirty-first Street this week in Queena, is the wife of Fred Bock, one of the editors in Ade's County Chairman at the Studebaker, and years ago leading man at McVicker's for many seasons.

The Marlowe Theatre in Englewood will open to-morrow with Near the Throne, from the Egyptian romance of the same title. Sol Braunig is manager for the R. L. Cresey company, lessees, and with a good list of Stair and Havlin's attractions, it is generally expected this suburban theatre will be a success.

The Village Postmaster opened its season in a week's engagement at the Great Northern this week to big business.

James E. Mulvey, who appeared here with Bobby Taylor in his sketch, has been re-engaged by Joseph Murphy, whose season will open in the East Oct. 4. This will be Mr. Mulvey's third season with Mr. Murphy.

OTIS L. COLBURN.

BOSTON.

Prospective Opening of the New Globe Theatre —Other Events—Gossip by Benton.

(Special to The Mirror.)

Boston, Sept. 5.

The capacity of the new Park was tested to-night when the Four Cohans made their first appearance at this house and transferred the good luck which they brought to the historic old Museum. Running for Office proved another bright comedy by George M. Cohan, and the quartette of stars kept everybody in the best of humor.

Next week the Majestic will return to the line of musical comedy productions in which the first successes of this house were made. The production will be Girls Will Be Girls, in which Al. Leach will head the cast, and there will be special interest in the piece, for this is the second piece from the pen of R. Melville Baker, a clever Boston boy, to be acted here. His Foxy Grandpa has played notable engagements here, and there will be much curiosity to see his new comedy, which William A. Brady will put on for a run.

Robert Edeson will make a change at the Hollis and will revive Soldiers of Fortune for the balance of his engagement. The Rector's Garden proved a hit in many respects and the first two acts were pronounced thoroughly charming. The atmosphere was quite Barriesque, and Mr. Edeson and the members of his co. made great hits, but in the third act the dramatist went to pieces and the situation did not have anywhere near the effectiveness which was aimed at. When a new act has been written Mr. Edeson will have a fine medium. His plan had been to play it only in Boston, for his tour of the West and South have been booked for Soldiers of Fortune.

Edward Harrigan seems to have returned to his old-time line of successes. It seems like ten years ago to see him in Under Cover, at the Boston. It is quite the sort of a comedy that he used to give so well, and he plays his own character as effectively as any that he ever gave in the Mulligan days. Annie Yeamans, too, has returned to her old-time effectiveness and divides honors with her associate. Jennie Yeamans has not had in a long period so good scope as she now gives, and Adelaide Manola scores a hit that is well deserved. These two daughters of famous mothers do much for the success of Under Cover.

There will be a revival of one of the former successes at the Castle Square next week to begin the regular Fall and Winter season of the stock company. Special interest will be attached to The Prisoner of Zenda, for it will give Thomas McLarnie a chance to win his spurs as Prince Rudolph, a part which has been played so well by the other leading men who have been with the company. His advancement has been rapid ever since he came to the Castle Square, and his work will be watched with interest. Lillian Lawrence, the leading lady of the company, will have a hearty welcome back. She has had a long and well earned vacation, and she now returns to the position which she has always filled so effectively.

Tracy the Bandit will be the play at the Bowdoin Square next week. This melodrama, the life of the real outlaw, has been brought here before by combinations, but now it is taken up by this stock company, which is making a specialty of productions of this nature. Jay Hunt, as general stage director of this house, has been doing some especially good work this season, and the effectiveness of the presentation of melodramas has not been equaled here in a long time.

The Prince of Pilsen seems to have started in at the Tremont just where it left off a year ago, and business is tremendously big at every performance. One of the most interesting of the newcomers is Victor Morley, who plays the part of Artie, Lord Somerset, and plays it well. This is the first time that he has ever appeared in Boston, and he has made himself a favorite from the very start, proving a valuable accession to the company. The cast as a whole is in every respect as strong as that which first gave the comedy here, and the originals who remain have been made to feel decidedly at home.

The Heart of Maryland will be an interesting revival at the Grand Opera House next week. Ever since this play has been upon the popular-priced circuits its Boston engagements have been played here, and the indications are that the coming week will be one of the best of all. The Fatal Wedding had a big week as usual.

Ordinarily Music Hall plays weekly changes of bill, but the experience of The Sign of the Cross last season justified a fortnight this year, and there is every indication of a combination of the big business which this play always had in the days of the old Museum. While the cast is largely changed from that which used to be seen here, the characters are well played and the settings leave nothing to be desired.

The Minister's Daughter will be the melodrama to came to the Hub next week. It is remarkable what an effect a coat of paint can have upon a building, and the dark red color upon this theatre transforms the whole appearance of that part of Washington street.

It begins to look decidedly as if Boston's new theatre, the Globe, would be opened and ready for business on Sept. 14. That is the date now settled for the opening of the splendid new house erected by Weber and Fields, and everything is being hustled forward so as to have it ready on time. It is a tremendous task to get so fine a theatre ready for the public, but the work is well in hand, and it is very evident that Bostonians will have a rich treat when the house is opened. It will be a beauty architecturally, and will add vastly to the theatricals of the city. Victor Mapes has been appointed as the manager of the house, and William Raymond Sill will be here as the representative of Weber and Fields. Both are now here and doing everything to perfect the final details preparatory to the opening of the season. James K. Hackett's production of John Ermine of the Yellowstone will make a fitting attraction to open the new house, and star and play are all ready, so that the piece might be given now if the house were completed; but that fact will make the opening all the more effective when Sept. 14 comes.

Quite a delegation came up from Siasconset to see the opening performance of The Rector's Garden by Robert Edeson at the Hollis. Alice Fischer, George Fawcett, Percy Haswell, Frank Gilmore and Laura McGilvray being in the party. Andrew Mack came up from Onset.

Fernandez Arcos, of London, has been engaged by Major Henry D. Higginson to succeed Franz Kneisel as concertmaster of the Boston Symphony Orchestra. Rudolph Krasselt, of Berlin, will replace Alwin Schroeder as solo 'cellist. He is only twenty-five years of age.

Edith Merrilees, of The Christian, added much to the morning service at St. Stephen's Church last Sunday by the beautiful offertory. She is a devoted member of the Actors' Church Alliance, and wherever she finds a Chapter of that organization she always generously offers her services to its chaplain.

Madame Modjeska has gone to Hotel Mitchell, York Beach, Me., and remains there until the season closes.

Edgar L. Davenport and wife have been in Boston this week after a pleasant vacation on the shores of Buzzard's Bay.

Harry Mullally has been leading the orchestra for the opening performances of the season at the Hollis during the absence of his brother, John C., who is concluding his Summer engagement with his musicians at Newport, R. I.

There will be a big convention of druggists in Boston next week, and a block of 500 seats has been taken for one of the performances of Soldiers of Fortune.

John Craig and his wife (Mary Young) have returned to Boston after a Summer at Bethlehem, N. H. He will soon go to New York to begin the rehearsals with Mary Mannering.

At the Tremont they are hustling night and day to get The Yankee Consul ready for production Sept. 21. The entire company has been selected and everything is moving finely, so that it is evident that there will be no postponement.

A syndicate has obtained an option upon the Masconomo Hotel property at Manchester-by-the-Sea, owned by Agnes Booth Schoeffel. If the plans go through a number of cottages will be built along the shore, and eventually a larger hotel will be erected upon the site of the present Masconomo. Manager Schoeffel finds his hands well filled with his large theatrical interests.

JAY BENTON.

PHILADELPHIA.

Theatregoers are More Exacting than Before—Quaker City Gossip.

(Special to The Mirror.)

Philadelphia, Sept. 5.

The early opening of our theatres has not realized the expectations of the managers. The public, this season more than ever before, are exacting and discriminating, and the bookings at some theatres in this town will have to be considerably altered and improved to attract attention.

The season of the Walnut Street Theatre opens this evening with the initial appearance of the popular vaudeville artist, Charles Grapewin, as a star, in his new musical farce, Mr. Pipp. The engagement has been curtailed from four to two weeks. Hearts Courageous, with Orris Johnson, will follow.

The Sultan of Sulu, the first of George Ade's musical comedies ever seen in this city, will begin the season of the Chestnut Street Opera House to-night, with Frank Moulan, Maude Lillian Berri, and Gertrude Quinlan in the cast. Bertha Galland, in Dorothy Vernon of Haddon Hall, booked for Sept. 28.

Pride of Jennico, with Edward R. Mawson at the Grand Opera House, honored the entire week with large patronage. Isabella Evesson, a popular favorite, will make her bow as a star Sept. 7 in In the Palace of the King.

Murray and Mack, with A Night on Broadway, pleased crowded houses at every performance this week. The company includes, in part: Bobby North, Tom Moore, Kittie Beck, and Gertrude Rutledge. First appearance of Marie Hilton in her latest offering, The Beauty Doctor, Sept. 7.

The clientele of the Bijou Theatre Stock company will bid farewell, with many regrets, to-night to the favorites of the meritorious organization—viz.: Mabel Montgomery, Joseph Galbraith, and Frank McIntyre. On Sept. 7 this house returns to its original policy of continuous vaudeville for the entire season.

A Fool and His Money begins the third season of the Garrick Theatre, Sept. 7. Jameson Lee Finney, the star of the company, booked for two weeks.

Miss Bob White will give the Quaker City a long rest after this evening, and A Son of Rest comes to the Park Theatre Sept. 7, with Nat M. Wills.

Louise Beaton, in the title-role of Rachel Goldstein, Theodore Kremer's latest sensational drama, deserves great credit for her work this week at the National Theatre. Followed Sept. 7 with No Wedding Bells for Her.

Beware of Men, this week at the Girard Avenue Theatre, failed to attract attention. It treats of religious affairs not pleasing or amusing to the public, merely for theatrical effect, and will shortly tell its own story. When Reuben Comes to Town Sept. 7. The Theatrical Syndicate lately acquired an interest in this theatre for a large cash consideration, and changed the policy from stock to combination house.

People's Theatre, week of Sept. 7, Human Hearts.

The stock company at Forepaugh's Theatre thus far in the lead for dramatic novelties and first-class presentations. This week Hoodman Blind, well deserved the applause and patronage. A Parisian Romance, with George Learock in the role made famous by Richard Mansfield, week of Sept. 7.

Charles E. Blaney's new melodrama, The Factory Girl, will receive its first local production at the Star Theatre Sept. 7.

Darcy and Speck's Stock company at the Standard Theatre are rehearsing an elaborate production of The Counterfeiters for week of Sept. 7, with Mattie Choate and George Arvine in the leading roles.

McGill and Shipman's company remain at the Kensington Theatre Sept. 7, being their second and final week presenting Utah and Monte Cristo each three nights. The favorite uptown star, Mamie Fleming, booked for Sept. 14.

The Empire Theatre, at Frankford, under the new and able management of J. Bard Worrell, has surprised the people residing in the suburbs of the Quaker City. The combinations are changed twice a week and furnished by Stair and Havlin.

Carrie Radcliffe's Stock company at the Columbia Theatre have done fairly well all week with The Gunner's Mate.

Dumont's Minstrels, at the Eleventh Street Opera House, retain their pleasing burlesques for coming week. First-class organization.

Openings yet to come: Chestnut Street Theatre, Sept. 14, The Fisher Maiden; Broad Street Theatre, Sept. 21, Valerie Bergere in The Red Mouse.

S. FERNBERGER.

ST. LOUIS.

Nearly all the Theatres are Open Now—Gossip of the Stage.

(Special to The Mirror.)

St. Louis, Sept. 5.

The Century will open its season to-morrow night, Sept. 6, with The Storks, a merry musical farce. The return engagement is expected to prove a most successful one. The cast has been enlarged, and the production beautified in many respects. The cast now includes Gus Weinburg. Gilbert Gregory has been re-engaged for the second principal comedy role. Abbott Adams will be seen again as the Sleepy Jailer. Fair Femininity will be represented by Ada Deaves, Alma Youlin, Countess von Hatzfeldt, Dorothy Choate, Myra Davis, and others of equal prominence, including a large chorus.

When Johnny Comes Marching Home presented by Manager Short at the opening of the Olympic's season last Sunday night, is one of the best comic operas of the day. The music is by Julian Edwards, composer of Dolly Varden, and The Magic Kiss, and the book by his collaborator, Stanislaus Stange. The first act is genuine comic opera, as it was known in the days of Arthur Sullivan's prime. A wonderfully melodious duet, "When Our Lips in Kisses Met," sung by Lucille Saunders, and the veteran, William T. Carleton, will long haunt one's memory. Whether Johnny Comes Marching Home to permanent fame in the comic opera realm is a question not to be answered here, but he is a charming stage product now, and entitled to warm support. Next week, Herbert Kelcey and Effie Shannon will present a farewell engagement of Gillette's Sherlock Holmes.

The New Zig Zag Alley, which is the attraction at the Grand Opera House this week, is a bit of Atlantic City life in exaggerated form, set on the stage. The piece is classified as a trick musical farce, and it certainly is full of good vocal numbers, the most popular of which, "The Belle of Avenue A," is sung by Mabelle Davis as Pearline, the female bell hop. Her partner is Charlie Hooker, as Willie Come, the hotel boy, and together they make the liveliest pair in a panorama of swiftly moving people. Keno, Welch and Melrose supply the acrobatic trimmings in their original, highly approved style. Next week Manager Sheehy will present that beautiful pastoral play, The Village Postmaster.

The Imperial Theatre this week offers a modern Irish drama, The Game Keeper, in which

J. M. BYRNES.

Photo by Gerhard, San Francisco.

J. M. Byrnes, the original of the above cut, has just closed a fifteen weeks' engagement with Bartley McCullum's Stock company. He is well known as a clever eccentric character actor and as a light comedian. His excellent work in these lines as well as his thorough knowledge of the various dialects has won for him the sincere and unstinted praise of public and press.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

THE BIGGEST MUSICAL FARCE COMEDY HIT IN YEARS.

"THE FUNNY MR DOOLEY"

N. B.—Entire PRODUCTION duly protected by LAW and backed by the BEST LEGAL TALENT in the UNITED STATES.

AUG. 22—Cumberland, Md., packed to the dome. Thermometer 94°. Curtain down at 11.57 P. M. Audience intact at that time; went home happy **Sunday morning.**

AUG. 24, 25, 26—Wheeling, W. Va., opposition **Wallace Circus;** thermometer 94°; sold out every performance. The three acts took fourteen curtains.

AUG. 27, 28, 29—Dayton, O., in three days turned people away **Six** performances, with the thermometer 102° in the theatre. Manager thankful it wasn't winter.

AUG. 30 and week—Walnut St. Theatre, Cincinnati, O., weather hot, show town talk; theatre crowded to suffocation; banner week in history of theatre this time of the year.

SEPT. 6 and week—Great Northern Theatre, Chicago, Ill., thousands turned away Sunday; show, company and production a terrific hit. **Advance sale enormous.**

Every Finale 5 and 6 Curtains. Every Number from 2 to 3 Encores. Every line a laugh.

Under the personal direction of FRANK D. BRYAN, en route.

Thomas J. Smith sings several Irish ballads with good effect. Her Marriage Vow will be the next offering at the Imperial.

The Girl from Paris is doing well at Delmar Garden, despite the cool weather. It is a musical production with lots of vim and go, furnishing first-class entertainment, the principals being well cast and making the most of their roles. Next week Delmar will offer a special vaudeville bill, which will close their season.

At Koerner's Garden The Girl from Old Missouri is being well received. It is a play that is light and highly entertaining throughout, and is artistically staked. Koerner's closes Sunday, Sept. 6.

A new star and a new play will be seen at Crawford's Theatre next week, beginning with Sunday's matinee. Rosabel Morrison will have the leading role in a play called A Deserted Bride. Miss Morrison is said to be a young woman of talent. This week Reuben in New York is proving to be the greatest success of the Crawford season up to date.

The grand spectacular, War and Peace, continues to attract at the Suburban Park. It is produced on a scale that is well nigh magnificent. The other features of attraction are well worth seeing, as some of them are of a unique character.

Watson's American Burlesquers return to the Standard after the Bowery show. Among the vaudeville artists with the new attraction are Jeanette Dupree, McFarland and Murphy, character comedians; Wheeler and Washburn, in a conversational dance; Sisters Batchellor, and the Two Hewitts.

Shamus O'Brien at Havlin's this week, The Stain of Guilt following. J. A. NORTON.

PITTSBURGH.

Blanche Walsh in Resurrection the Event of Week—Other News.

(Special to The Mirror.)

PITTSBURGH, Sept. 5.

Next Monday two more of our playhouses will begin their season, the Avenue and Duquesne, and, it being Labor Day, it is safe to predict that all of the houses will do a large business.

Blanche Walsh in Resurrection will be the event of the week, and from the present outlook the Alvin will be largely attended during the engagement. Business-Manager John R. Reynolds has given a great deal of his time and attention to this forthcoming production. Babes in Toyland will follow.

The King of Detectives, which was seen at the Bijou last season and drew enormous audiences, will again be seen at this house next week, and will doubtlessly duplicate its former business. Joe Welch in The Peddler is the underline.

There will probably be many persons who will attend the Empire this coming week to see Beware of Men, a play new to this city. Vogel's Minstrels is the next offering.

Duquesne Garden closes its season to-night with Faust, which has been the bill during the week. Mary Carrington is the only one in the cast worthy of special mention, her Marguerite being exquisitely sung. She received much enthusiastic and ardent applause. The Garden will likely remain closed until Madame Adelina Patti sings, Nov. 9.

The Avenue presents a beautiful appearance in its new form; the decorations are very effective, and the increased seating capacity has been made without interfering with the comfort of the audiences. An excellent opening bill has been provided by Manager Harry Davis, and will without doubt attract capacity audiences, which was the rule during last season.

The Duquesne Theatre will offer a good vaudeville bill for its first week.

The Pittsburgh Exposition had its formal opening on last Wednesday night, and Creatore and his band duplicated his triumph of last year. Creatore will remain until the 15th, and will be followed by Fadette's Woman's Orchestra 16-26. Sousa and his band 28-3. Walter Damrosch 12-24 will close the place.

The Oakland Board of Trade Carnival is attracting large crowds nightly, the novelty of this week being a public marriage on Wednesday night with several prominent city officials as the chief witnesses.

A unique feature at the ever popular Bijou is the introduction of Fedora Wolff as a member of the large and excellent orchestra this house possesses. She is a dainty and winsome young lady, an accomplished violinist, and her father, Emil O. Wolff, who is the director of the orchestra, has the right to feel proud of his daughter. This week Messrs. Comley, Markwort, Henning and Montgomery formed a brass quartette and gave an excellent rendition of "Old Kentucky Home" between two of the acts which merits mention. ALBERT S. L. HEWES.

BALTIMORE.

The Season's Openings—Dixey at Ford's—Gossip of the Theatres.

(Special to The Mirror.)

BALTIMORE, Sept. 5.

Ford's Grand Opera House will open its regular season on Sept. 7, with Henry E. Dixey and his company in Facing the Music and Over a Welsh Rarebit. Mr. Dixey appears in both plays, and his supporting company includes George Backus, Scott Cooper, Newton F. Lindo, Joseph Allen, Miriam Nesbitt, Grace Heyer, Gertrude Gheen, Adele Barker and Miss Von Arnold.

Chase's Lyceum Theatre, somewhat remodelled and entirely refurnished and re-decorated, will be formally opened this season with the George Fawcett company. This will begin Mr. Fawcett's third season in this city. Percy Haswell will be seen at the head of a company for a few weeks, preceding her starring tour in The Favor of the Queen. Eugene Ormonde will be the new leading man.

The first performance of the season at the Empire Theatre will take place Monday, 7. The house has been greatly improved during the Summer season. The Gunner's Mate will be the initial attraction.

A Ragged Hero, a realistic play of New England farm life, holds the stage of the Holiday Street Theatre. It is well presented by a competent company. The next attraction will be Joe Welsh in The Peddler.

The Parisian Widows Burlesquers form the attraction at the Monumental Theatre. Two satires are introduced entitled Roses and Onions and The Widows at Sea. Scribner's Gay Morning Glories will be the next attraction.

Little Lola Cotton appears at Electric Park Casino in feats of thought transference. Belle Gordon gives an exhibition with the punching bag and the remainder of the olio is up to the standard.

Barney Gilmore and his company appear in the spectacular melodrama, Kidnapped in New York, at the Bijou Theatre.

The season at the Music Hall will open about the middle of September with Creatore and his Italian Band. The management has engaged a number of high-class musical attractions which will be presented during the season.

HAROLD RUTLEDGE.

CINCINNATI.

The Season Fully Under Way—King Dodo, Hoity-Toity and Other Attractions.

(Special to The Mirror.)

CINCINNATI, Sept. 5.

When the Grand opens for the Labor Day matinee the season will be under way at all of the theatres in town. The opening bill of the season at the Grand will be King Dodo, which has been seen here twice before and has not yet worn out its popularity. Richard Golden is to replace Raymond Hitchcock in the title-role, and among other newcomers in the cast are noted Maude Williams, Claudia Albright, and Gertrude Barnes. The Tenderfoot is underlined.

Hoity-Toity, the well-known Weber and Fields burlesque, is the attractive offering which Manager Anderson will bring forward at the Walnut. The piece has been seen here before, and its qualities are well adapted to catch the fancy of the Fall Festival crowds which are already beginning to be in evidence.

The second week of the season at Robinson's will be given over to melodrama as exemplified in The Two Little Vagrants. Neva Harrison will repeat her impersonation of Fan-Fan, and a strong company is promised for her support.

Her First False Step is to be the attraction at Heuck's, where plays of its class never fail to win applause.

Alaska, as its name implies, a melodrama of the far north, is to be seen at the Lyceum tomorrow for the first time here.

Ethel Levy, who was taken seriously ill here last Sunday, is reported to be convalescent at the Burnet House.

By some oversight I credited Manager Bryan with playing the title-role in The Funny Mr. Dooley at the Walnut last week. It was Paul Quinn who deserved the praise. Mr. Dooley, by the way, has made the most substantial hit thus far in the new season here. H. A. SUTTON.

WASHINGTON.

The Pride of Jennico, The Men of Jimtown and Other Attractions—Notes.

(Special to The Mirror.)

WASHINGTON, Sept. 5.

Next week's attraction at the Lafayette Square Opera House commencing with a Labor Day matinee will be The Pride of Jennico, presenting Edward R. Mawson in the role of Basil Jennico. Helen Holland will head a strong supporting company.

Howell Hansell, in the Oklahoma border drama, The Men of Jimtown, will commence an engagement with a matinee performance next Monday at the Academy of Music.

At the Empire Theatre on Monday Searchlights of a Great City will begin an engagement.

The New National Theatre will probably commence its regular season on Sept. 21, the opening attraction being Checkers.

Morgan A. Sherwood, of the National Theatre, is recovering from blood poisoning that at one time threatened serious results affecting his hand and arm, caused by a bruise.

Robert Downing is preparing for the production of the new comedy of Western life, entitled Hon. John North. It is not settled whether the premiere will occur here or at Harrisburg, Pa.

The week's announcements at the various theatres commencing Sept. 14 are: Lafayette Square Opera House, Fred E. Wright's musical comedy, The Beauty Doctor, with Marie Hilton. Academy of Music, The Child Slaves of New York. Empire, Vance and Sullivan's The Lighthouse by the Sea. Kernan's Lyceum Theatre, Scribner's Morning Glories Burlesque company.

JOHN T. WARDE.

CUES.

Henry W. Savage's company in Peggy from Paris will begin its New York run at Wallack's Theatre on Thursday evening.

Arthur Byron and his manager, Frank McKee, completed arrangements last week for the opening of his starring tour in Clyde Fitch's Major Andre Friday, Nov. 13.

Joe Palmer, after two months' stay in the country for his health, has returned somewhat improved, but still unable to work. He is at 160 Laflin Street, Chicago, where he would be pleased to hear from his friends.

William Bonelli's new play, A Great Game, under the management of Max Zoellner, opened at Stonington, Conn., Aug. 30.

Eddie B. Collins opened last week with A Hot Old Time at the Academy of Music, Jersey City (his home), and was warmly received by his friends.

Hugo Toland suffered from ptomaine poisoning last Thursday night and went through his part in My Wife's Husbands in considerable pain.

The Professional Woman's League will attend in a body the wedding of their fellow-member, Agnes Rose Lane, to James Gardner Rossman, at Christ Church, Sept. 16.

Robert Mantell appeared last Thursday night in the first presentation of The Light of Other Days, by Tremaine and Hall, at York, Pa. Mr. Mantell was supported by Marie Booth Russell, and both received curtain calls. The play is a success, it is said.

The Man from Missouri, Hobart and Rose's new play, had its first presentation last Thursday night at the Academy, Norfolk. The leading roles were filled by Tim Murphy and Dorothy Sherrod.

Mrs. Seymour Parker is seriously ill at St. Luke's Hospital, suffering from the effects of an operation.

Rehearsals of Mary Mannering began at the Madison Square Theatre Monday morning. Two plays will be put into rehearsal, The Stubbornness of Geraldine, in which Miss Mannering will continue early in the season in the cities where she did not appear last year, and Judith, the emotional drama by Ramsey Morris, which will have its premiere in Buffalo Oct. 5.

Joseph Arthur states that Nathan Appell has no right to produce any of his plays, and that a production of Blue Jeans, announced at Hoboken the last of this month, he has instructed his attorneys to stop.

Vivian's Papas will conclude at the Garrick Sept. 26, to make place for Maxine Elliott, Sept. 28, in Her Own Way.

Adelaide Thurston opened her third season as a star last Saturday night at Port Jervis, N. Y., in Paul Wilstack's comedy-drama, Polly Primrose.

Francis Wilson, Madge Lessing, Kyrle Bellew and Vesta Tilley arrived in New York last week.

Mrs. Langtry opened her season in Mrs. Deering's Divorce at Norwich, Conn., Saturday, Sept. 5, and was well received.

The brothers and sisters of the late Joseph Haworth in another column return grateful thanks to various orders and friends for tokens and sympathy.

Japan by Night and the comic opera, Otoyo, moved from the Madison Square Garden to St. Nicholas Garden last Saturday night.

Robert Lorraine and J. Hartley Manners arrived in New York last Friday on the *Germanic*.

William Bonelli and Rose Stahl will open in their new society play, An Aristocrat, on Sept. 25. Negotiations are now being made for a New York hearing of the play during the coming season.

Ellena Maris was very severely bitten on the arm and hand last week by a Russian poodle.

OBITUARY.

Paul de Lussan, father of Zelie de Lussan, died at Folkstone, Eng., on Aug. 29, aged eighty-two years.

Hermann Zumpe, the noted composer and musical director, and long the colaborer with Richard Wagner, died in Munich, on Sept. 4, of apoplexy.

Madame Corradi, at one time a prominent grand opera soprano in Europe, died at Juilly, France, on Aug. 30, aged sixty-three years.

Louise Peters, a German musician of note in her day, died at Thousand Islands Park, on Sept. 3, at the age of seventy-two years.

Countess Leontina Dassi-Fizzini, at one time a prima donna of the Heinrich Opera company, died suddenly at Mount Pocono Heights, Pa., on Aug. 29, of heart failure.

Enrico Bevignani, the last of the old school of Italian musical directors, died in Naples on Aug. 30. He was born in that city in 1841. He conducted Italian grand opera performances in all of the European capitals, and was for five years conductor at the Metropolitan Opera House. His last visit to America was in 1901, when he was director with Madame Sembrich's company. He wrote one successful opera, entitled Catherina Bloom.

NEW YORK THEATRES.

Manhattan Theatre B'way and 33d St., New York.
Evgs. at 8.20. Mats. Wed. and Sat. at 2.15.
Henrietta Crosman in As You Like It
Sept. 14—MRS. FISKE in MARY OF MAGDALA.

MAJESTIC Broadway and 59th St., Grand Circle. New York's Finest Theatre.
Wizard of Oz
With MONTGOMERY and STONE.
Evening 8 sharp. Mats. Wed. and Sat. 2.

PASTOR'S
143 E. 14th St. Continuous Performances
Howard and Bland, Owen Kildare, Mr. and Mrs Mark Murphy, Prevost and Prevost, Orville and Frank, Hill and Whitaker, Reno and Smith, Clifford and Hall, Collins and Reynolds, Juggling Burnes.

THIRD AVENUE Family Theatre.
MARTIN J. DIXON, Lessee and Manager.
Week commencing Monday, Sept. 7.
A GREAT GAME

THE DEWEY E. 14th Street. Tel. 6234-18.
MATINEE TO-DAY.
REITZ-SAWTLEY BURLESQUERS
"Matrimonial Market." "Sultan of Zulu"

The Brothers and Sisters of the late Joseph Haworth wish to extend their heartfelt thanks to the Actors' Society of America, The Players, Boston Lodge of Elks, and numerous theatrical friends for their kind messages of sympathy and beautiful flowers.

OPEN TIME,
Lancaster, Pa.
SEPTEMBER 24-25-26.
YECKER and GLEIN.

Wanted To Lease.
Fine location on Washington street, Indianapolis, Ind., for popular priced theatre, on which long lease will be made to party who will build and operate theatre; terms very reasonable.
THE CENTRAL TRUST COMPANY
No. 130 E. Market St., Indianapolis.

WANTED,
A HUSTLING ADVANCE AGENT
A Treasurer, a Character Actor, also Carpenter to play small part, for reliable company. Must state lowest salary and particulars. Address
FIRST CLASS, care M

Open Time at Decatur, Ill.
Sept. 22 & 24, in Carnival Week.
Barnum & Bailey's Circus 24th.
Two Great Nights. Wire Quick.
J. F. GIVEN, Mgr. Powers Grand.

WANTED.
A fine male quartette, a lady who sings and a child. All to play small parts in a sketch going to Europe. State particulars and salary in first letter. All transportation paid. Also want a good set of pipe chime bells.
QUARTETTE,
DRAMATIC MIRROR Office.

Married.

IRISH—MORGAN—David J. Irish and Florence De Morgan, in New York, Aug. 31.

ROBERTSON—ROLLINS—Harvey Robertson and May Rollins, in Ashtabula, O., Aug. 31.

Died.

LUSSAN—Paul de Lussan, at Folkstone, Eng., on Aug. 29, aged 82 years.

PETERS—Louise Peters, at Thousand Islands Park, on Sept. 3, aged 72 years.

ZUMPE—Hermann Zumpe, in Munich, on Sept. 4, of apoplexy.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET

(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

STAGE TRAINING.

A YOUNG man in Williamsport, Pa., asks THE MIRROR this unusual question:

Is a college training better than that of a dramatic school for one who contemplates a stage career?

This querist must wholly misunderstand the functions of a dramatic school, while he may understand the functions of a college. As is quite commonly known, a college supplements and elaborates the mental training in presumably useful subjects that the student gets preliminarily in preparatory schools. The college expands and adorns the mind—at least in theory—in matters that make for an education. The dramatic school, on the other hand—or the better of the dramatic schools, as their work is disclosed—presumes that the student seeking the stage through its medium already has an education in the matters that regular schools and colleges teach, and simply directs the student in the channel of the stage, giving him instruction in elocution—or the proper reading of lines—deportment, gesture and kindred things, with dancing, fencing and other physical arts as they relate to the stage. Thus THE MIRROR's Williamsport correspondent will see that a college and a dramatic school are differing institutions. The only preparation that a college can give one desirous of attempting the stage is mental discipline and general knowledge of many exact matters that go to the making of an education. It does not in any practical way—and practically it may be said that it does not in any directly-relating way—assume to fit any one for the stage, and it may be said for the benefit of this particular inquirer, as well as for the information of other young persons, many of whom read THE MIRROR, and some of whom propound questions on the subject of a stage preparation and stage life, that a college education is a very desirable thing in any stage aspirant, as it is in any young person who seeks to win a place in any other art or profession. One with the training of a college may the more easily take up and master the requirements for the theatre because of the discipline of the faculties that a college education embodies. But it does not follow that one who has a college education is better fitted for the stage than the aspirant who cannot boast that education, otherwise than in enjoying a better general equipment and a mind better trained. It is a healthful sign for the theatre, on general principles, that the stage nowadays is attracting a larger number of college graduates than ever before. Young persons with well-disciplined minds are desirable in all arts and professions, and in most of the arts and professions outside of the theatre a good education—and in some of them a college education—is essential to secure entry. But as it was quite commonly in past times, so it is to-day in a lesser degree: The young man or young woman without a college education may enter the field of the theatre, and with purely natural gifts outstrip his or her associates who may have enjoyed every advantage that the schools may give. Genius in all walks rises superior to the conventions of training, although there never has been a genius who was not the better for education, or for early mental discipline. The methods of schools often prove to be more beneficial than the mere mass of matter that they project into the mind of the student. It is the drill that trains the mind and begets self-reliance that has the greater value. The earnest student who has natural gifts for the stage, after a preliminary training at the hands of others, may be depended upon himself to furnish from study the knowledge that best will develop and display those gifts.

A BOSTON CHARACTERISTIC.

THERE was delay in the action of the Aldermen of Boston this season in the issuing of theatre licenses. The applications for licenses were "laid on the table" by the Aldermen beyond the time usual for action on the applications by that body. So notorious some years ago were the exactions by these city fathers from the Boston theatres that the managers of that city were forced in self-defense to unite in opposition, and if the memory of THE MIRROR is not at fault, the managers went to the Legislature for relief.

It was said at the time that the Aldermen had habitually demanded from managers many free tickets, beyond the courtesies extended to the Aldermen on account of their official positions—although there was no legitimate reason why theatres should be free to Aldermen or to other municipal officials—and that the Aldermen used these passes freely among their constituents for political purposes.

The rebellion of the Boston managers years ago was said to have been successful in that it greatly reduced their Aldermanic "liabilities." But it is apparent that there is a feeling on the part of the press in Boston that the recent delay of the city fathers in issuing theatre licenses was the result of the survival of the former spirit of the Aldermen, who probably thought that by this means they might again come into unlimited access for themselves, their families and their political friends to the playhouses. The Boston *Beacon* affords proof of this in the following comment:

Possibly it is all right to issue a complimentary ticket to an alderman for his use alone, so that he may obtain a personal knowledge of the character of an entertainment furnished, but there is no reason why he should be supplied with unlimited passes for his sisters, his cousins and his aunts and the cheap ward politicians that he favors. Yet this is the consideration he is accused sometimes of demanding at the hands of managers, and because he is refused this, he sulks like an Indian in his tent. What a lack of dignity such behavior shows in a city father, if the stories told about him are true! It puts him on a par with the so-called grafters in other directions who make unjust demands. The theatres are for the benefit of the public, not for the use of the Aldermen and their friends, and all that is really obstructive of reputable exhibitions is deserving of severe condemnation. Theatres are not run without great expense, and anything that takes money from them is detrimental to their success. Therefore the Alderman, who is well paid for his services by the city, should not exact from the proprietors of our playhouses any more than he would take from any other business man. Probably an Alderman would not sell for cash a ticket that he got for nothing, but is he above giving it to some follower for the purpose of securing his political support?

There apparently is no Massachusetts or local law that makes Boston Aldermen censors of the drama, and therefore it would be straining a point to give Aldermen free admission to theatres that they might "obtain a personal knowledge of the character of an entertainment." As the holders of the aldermanic office average in the large cities, it is safe to assume that they go to the theatre themselves for mere amusement, and that any extra theatre privileges they secure are employed where they will do the greatest good—to the Aldermen. The *Beacon* is right, however, in its declaration that the theatres are not institutions operated for the benefit of municipal officials. On the merits, an Alderman should stand in relation to the theatres in the matter of access just as any private citizen stands.

WOULD CLOSE CHICAGO THEATRE.

The Dearborn Theatre management of Chicago were informed Aug. 29 by deputy sheriffs that unless they paid $400 upon a writ issued against the theatre in behalf of Florence Leslie, a former member of The Tenderfoot company, they would have to close the house. The house was not closed.

Florence Leslie was engaged last May for the Summer season to play the role of Laura Jane Fibby in The Tenderfoot, at a salary of $40 per week. June 1 she was told, with no previous notification, that her services were no longer required. She was thus thrown out of a Summer engagement, and brought suit for ten weeks' salary, $400, against the Minerva Company, a corporation which owned the production.

PLAYS WITHIN PLAYS.

I.

Deep down are the beginnings of "the play within a play," a stage artifice of distinctively British origin. Were it not that traces of the device are to be found in the old Moralities, notably in Sir Thomas More, which dates from before 1589, one would be inclined to ascribe its invention to Thomas Kyd, of bombastic memory. But if not the originator of this curious stage effect, Kyd improved upon the idea in its crudity and practically exhausted all its resources. In the drama proper the earliest employment of it that can be traced occurs in his Spanish Tragedy, written about the year 1592. At first blush the student will be apt to imagine that in the compressed, intercalary tragedy of Solyman and Perseda he has stumbled upon the prototype of the famous play-scene in Hamlet, but he will be given pause by the reflection that prior to Shakespeare's handling of the Danish theme, a tragedy now lost to us called the Ur-Hamlet had gained some meed of popularity from about the year 1589. As the earlier play, with some show of reason, has been attributed to Kyd, the chances are that the Ur-Hamlet itself afforded the prototype of Shakespeare's mimic tragedy.

In The Spanish Tragedy, Hieronimo is shown thirsting to revenge the murder of his son, an end achieved by the instrumentality of a play, which he causes to be acted before the king and the nobility of Spain. In the fourth act Hieronimo enters and "knocks up the curtain." He is joined by the Duke of Castile, who speaks about the play presently to be acted. Hieronimo hands him a copy of the tragedy for the use of the king, and adds:

Let me entreat your Grace, that when
The train are past into the gallery,
You would vouchsafe to throw me down the key.

From this the inference would be that the mimic audience was stationed on the permanent balcony at the back of the stage: that useful fixture which in non-scenic days did duty for battlements, upper windows and indeed all elevated positions. Malone, in dealing with the staging of this particular play-scene, says, "A curtain, or traverse, being hung across the stage for the nonce, the performers entered between that curtain and the general audience, and on the curtain being drawn, began their piece, addressing themselves to the balcony and regardless of the spectators in the theatre." There can be little doubt that in the main this was the method employed in Elizabethan-Stuart days in most cases where a play within a play had to be performed. Occasionally there were slight deviations from routine, as in the early representations of Hamlet, but these were rare.

It is significant that the old play of The Taming of a Shrew (1594) should be attributed by some authorities to Kyd, as in it we have a quaint departure from the true type of play within play, and the earliest example of the kind. Here the proportions are reversed, the mimic comedy forming the *piece de resistance*, while the actualities assume a trivial and extrinsic air. This arrangement owes little to the author's ingenuity, whether Kyd or another, as it was simply due to a slavish following of the lines upon which the old story was built. The method is in its essence non-dramatic, and Shakespeare in rediscussing the old theme adopted a sensible plan in eliminating Christopher Sly at the end of the first act. The direction at the close of the induction in the earlier play, "Enter aloft the Drunkard, with attendants," shows that Sly and his retinue occupied the balcony throughout the whole of the mimic comedy. Nor is that all, for at the close the author, still sticking relentlessly to his brief, has the tinker carried back again to the ale-house, whence he was borne away.

Only once in modern times has Shakespeare's Taming of a Shrew been performed with close approximation to original methods. This was at the London Haymarket under Benjamin Webster, in 1846, and the occasion is noteworthy if only because it shows (what so many disbelieve) that it is possible to perform an Elizabethan play on a scenically adorned stage without robbing it of its peculiar aroma and distinctiveness. Planché, who was responsible for the revival, tells us in his "Recollections" that only two scenes were utilized, the exterior of the rural alehouse for the induction, and the nobleman's bedchamber for the remainder of the comedy. In the latter scene there was erected a bare platform on which the trials and tribulations of the termagant were enacted. Writes Planché: "Sly was seated in a great chair in the first entrance, O. P., to witness the performance of the comedy. At the end of each act no drop scene came down, but music was played while the servants brought the bewildered tinker wine and refreshments, which he partook of freely." During the fifth act Sly appeared to fall gradually into a heavy drunken stupor; and when the last line of the play was spoken, the actors made their usual bow, and the nobleman, advancing and making a sign to his domestics, they lifted him out of his chair, and as they bore him to the door the curtain descended upon the picture. Not a word was uttered, and the termination, which Schlegel supposes to have been lost, was indicated by the simple movement of the *dramatis personæ*, without any attempt to continue the subject.

When Shakespeare's Hamlet came to be acted for the first time, in or about the year 1603, there can be little doubt that in the play-scene Ophelia and her lover placed themselves on the forepart of the stage, a little to one side, while the mimic players acted in the middle, facing toward the balcony at the back, where sat the King and Queen. Whatever the precise arrangement of the scene, the text plainly indicates that Hamlet and Ophelia must have been stationed apart from Claudius and Gertrude. At the climax of the scene Ophelia ejaculates "The King rises," a remark plainly showing that she was in a position where she could observe his movements. Moreover, Hamlet could not have been on the balcony, else he would have been hidden from view when he lay down at Ophelia's feet. All we know for certain regarding the disposition of the actors in this scene in non-scenic times is that the King and Queen were seated somewhere at the back, and that the mimic players faced in their direction. The original method of presenting Hamlet crystallised into a tradition, which, strange as it may appear, was scrupulously followed up to the middle of the eighteenth century. Partial proof of this is afforded us in the statement of old Downes, the prompter, made in his "Roscius Anglicanus," in 1708. "In the tragedy of Hamlet, Prince of Denmark," he writes, "Mr. Betterton performed the part of young Hamlet. Sir William Davenant having seen Mr. Taylor, of the Black-Friar's Playhouse, act this part (who was instructed by the author, Shakespear), remembered him so well that he taught Mr. Betterton in every article; which by his exact performance gained the actor esteem and reputation, superlative to all other players." So late as the middle of the eighteenth century the play-scene was still performed with the King and Queen at the extreme back, but by that time the mimic players had made absurd departure from routine and were to be seen actually facing the real audience! Says a writer in *The Theatrical Review* for May, 1763: "I was the other night at Drury Lane Theatre to see the tragedy of Hamlet acted, for the benefit of Mr. Palmer, when a very great absurdity struck me, which has hitherto escaped the public notice. In the play, which is introduced by Hamlet, in order to discover his father's guilt, it has ever been usual for the actors of it to perform with their backs to the King and Queen, for whose entertainment it is supposed to be represented. Can anything be more unnatural? Can custom warrant the continuance of a practice so ridiculously absurd? I would ask, if the players of either house were commanded to act a play before their Majesties at St. James', would they perform it with their faces turned from the whole court? The question is a fair one, and I believe I may venture to answer it in the negative. The only excuse that can be brought is that it is a mere fiction—the King and Queen only nominally such—and the whole of it calculated for the entertainment of the real audience in the front of the house. It must naturally be more pleasing to them to see the mock play represented in the manner it now is. To this I must beg leave to dissent. The nearer any dramatic exhibition can be brought to the appearance of reality, in a proportionable degree will it seize and affect the breast of every auditor. Who sees the mock tragedy, as it is now done, and considers the actors as performing for the entertainment of the personages behind them? On the contrary, if it were otherwise represented, what attentive spectator but would believe, for the time, the whole a reality."

One is not in a position to determine whether the onslaught of this intelligent, if verbose, critic effected its purpose, but the passage is important as it shows that the method of placing the mimic players in an alcove at the back is comparatively a recent innovation. Almost twenty years before this Gravelot, in illustrating the Oxford edition of Shakespeare (1744), had foreshadowed the latter-day arrangement of the play-scene, but the actors of the period were seemingly too much tradition-ridden to accept of the suggestion. In keeping with the fact that Gravelot was a Frenchman is the circumstance that France was eventually to furnish another ingenious solution of the puzzle set by Shakespeare in the play-scene. It will be readily remembered that when Sarah Bernhardt first brought her impersonation of Hamlet under notice, the mimic stage, with its rude tapestry and primitive "set-pieces," was placed on one side of the stage, facing the dais of the King and Queen on the other. This arrangement certainly made for picturesqueness, while it in nowise derogated from the proper cumulative effect of the scene. It is strange that it should have been left to a French actress to prove the utility of this disposition, seeing that the idea of play within play was so long repugnant to the French instinct that all early adapters of Hamlet ruthlessly eliminated the play-scene!

W. J. LAWRENCE.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

A series of lectures arranged by the Protestant churches of Mobile, Ala., to take place at the Monroe Park Theatre every Sunday, has met with success. On Sunday, Aug. 23, the Rev. Edmonds Bennett, of Mobile, lectured on "The Kingdom of God and the Drama." The text of his sermon showed, first, that the drama is to be recognized as a permanent and legitimate institution; second, that the Church should recognize an institution like this as her ally and not as her antagonist. He appealed to his audience for the support of the refined in the drama, and condemned "the low pitched demand of the public for the unsatisfactory and often disgusting tone of the modern play." The Rev. Mr. Bennett claimed that the dramatic art is not only a fine art but of the finest; that it enlists all other art, and that it must appeal to a larger constituency than can any other art. He further said that he believed that the Church as the prime agent in the kingdom of God, which is the kingdom of the truth, has yet to realize her responsibility in relation to the drama.

At the Peak's Island House, near Portland, Me., last Sunday afternoon, a meeting in the interest of the Actors' Church Alliance was held in the parlors, these being filled and with an overflow into the office. It was a very successful meeting, and the following musical and literary programme was much enjoyed: Solo, with violin obligato, "Still With Thee," Mrs. A. P. Nickerson; violin solo, "Berceuse," Florence Chipman; recitations, Charles Dan Clark. Mrs. Cole was the accompanist.

Scripture was read and prayer offered by the chaplain, Rev. J. B. Shepherd, who also spoke of the Stage and the Church, emphasizing the need of a fraternal feeling between them. Walter Edwards spoke also.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

G. R. R., Lowell, Mass.: Ellen Terry was born Feb. 27, 1848, and is consequently fifty-five years of age.

G. K. B., Quebec: The full title of the opera commonly called Lucia is Lucia di Lammermoor. It was written by Donnezetti.

K. R. S., Milwaukee: The first Elizabethan theatre in London was built in 1576 by James Burbage, and destroyed in 1597.

M. W., Buffalo, N. Y.: A picture of the actress mentioned in your letter appeared in THE MIRROR of June 20, 1903. Copies may be had from this office at 20 cents each.

Alphonse D.: 1. Any manufacturer of wheels will be glad to supply you with the sort of bicycle you need. 2. The salaries of tramp bicyclists vary according to the merit of the act. 3. Consult the rosters in THE MIRROR.

P. N., Buffalo, N. Y.: Farinelli the great singer, made his appearance in London in 1734, and, for a time, was the most idolized man in England. He received a salary of £15,000 a year and a benefit, which brought it up to £17,000.

T. D. B., New York: The old miracle plays, morality plays and mystery plays, the oldest forms of the modern drama, were performed in mediæval times in England. They were not given in theatres, but either in churches or upon raised platforms situated in the market places. They used to run for hours—sometimes days—and every occasion was made one of great festivity.

A. R., Boston: The Mlle. Rachael of whom you speak was a celebrated French tragic-actress who, in the early part of the past century, was the pride of the French stage. Her real name was Elizabeth Rachel Felix, and she was of Jewish extraction. She was born in Switzerland in 1821, and died July 4, 1858, at Le Cannet, Southern France.

G. A. B., Charleston, N. C.: Maude Adams was exactly nine months old when she made her first appearance on any stage. Her mother, Annie Adams, was an actress, and was in the habit of leaving little Maudie in the dressing-room while she (Mrs. Adams) was on the stage. One night the baby who was used in a certain play cried so that it was impossible to have her on the stage. Mrs. Adams came to the rescue with Maude and thus saved the day.

A Constant Reader, Anaconda, Mont.: "Do you think a person taking a course in one of the best dramatic schools in Chicago and another person taking a course in one of the best dramatic schools in New York would be equally apt to secure a position with a good company, assuming an equality of talent?" Without disparagement to the schools of Chicago, and admitting that they are equal to the schools of New York, it may be said that generally the opportunities in New York are greater than they are in Chicago, because of the greater number of productions made in New York, which is the acknowledged headquarters for theatrical enterprise in America.

"Rex," Toledo, O.: Yes, William Shakespeare was once an actor. This fact is well authenticated. As to the earliest record of a dramatic company, it is recorded on May 17, 1603, that a company including William Shakespeare, Laurence Fletcher, Richard Burbage, Augustine Phillips, William Sly, Robert Armyn, Richard Cowlye, John Hemmings and Henrie Condell had, under the Privy Seal, "the warrant to use and exercise the arte and faculty of playing comedies, tragedies, enterludes, histories, morallis pastorals, stage-plaies and such like as they have alreadie studied, or hereafter shall use or studie as well for the recreation of our lovinge subjects as for our solace and pleasure. . . . as well within their now usuall house called the Globe, within our County of Surreye, as also within anie town halls or mote halls, or other convenient places within the liberties and freedome of anie other citie, university, towne or borough whatsoever within our said realms and dominions."

THE USHER

The cry for a return to permanent stock companies of the first class which is heard continually from certain worthy quarters is not likely to be answered while prevailing conditions remain unchanged.

It is asserted—and with truth—that the stock companies furnish the best, if not the only, satisfactory training schools for actors, and that to the lack of them is due in a great measure the growing scarcity of well-equipped players, versed in the difficult technique of a difficult art, and capable of fulfilling the exacting and diversified requirements of a successful dramatic career.

By stock companies, of course, is meant permanent organizations of the higher class, engaged in the presentation both of original plays and the standard or classic works. Excellent as are the uses of the minor stock companies, of which there are now so many, in furnishing dramatic entertainment at popular prices and with frequent changes of bill, they do not, from the very nature of their operations, provide a valuable field for the training of actors or for collectively artistic achievement.

The fine old stock companies have all disappeared. They died out first in Boston, Chicago, San Francisco and other cities that formerly supported them. New York was the last to give them up. They made way first for the touring "combinations," and these in turn have been displaced largely by "stars."

The reasons for their disappearance are not hard to find. Managers found it more profitable to make frequent metropolitan productions and send them on the road than to maintain large, expensive, permanent companies, playing long seasons in this city, and devoting but a small portion of their time to other places. The cost of producing increased amazingly; the terms upon which plays were to be had grew more extravagant; "special" casts began to be demanded; actors were tempted to leave their old positions for the larger rewards of touring engagements. It became well-nigh impossible to hold together any considerable body of skillful actors, capable by long experience in artistic companionship under able direction to work harmoniously to splendid results.

The managers that competed with the stock managers had less risk and greater profit. The stock managers began to depart from their traditional policies in order to meet this rivalry. Several were pushed to the wall and succumbed to pecuniary disaster. Others deserted the old flag and enlisted under the new commercial standard. Producton became a matter of specialization. The stock company was buried out of sight.

And then the commercial managers discovered that "personalities" were easier to exploit than new plays acted by mere players. It mattered little what was the artistic or histrionic quality of any particular "personality" as long as it proved attractive to the general public. Then it was manufactured into a "star"—a peg to hang a play on—something tangible to be exploited and boomed and press-agented from season to season.

This scheme worked, and it works yet; but how long it will continue to be a source of money-getting is a question as yet unanswered.

There are several real "stars," to be sure—artists of such superior powers that they are entitled to stellar prominence; but there are many more of the imitation variety that are "stars" simply and solely because they are fortunate enough to live in a time and in a place where a "star" factory is in operation and works overtime.

If a venturesome manager, with ample capital, good judgment, high aspirations, and the necessary ability, were to undertake to establish a stock company, such as some of our abler cities demand, would he receive the unqualified support of these influential writers, as well as that of a sufficiently numerous public to justify the effort?

Would the principal dramatists favor him with their plays, knowing that under the existing method they receive more money for them?

Would actors, trained to a high degree of efficiency under this manager, refuse the attractive bait of outside theatrical speculators, and reject the temptations of the "star" factory?

Would the public—that has been fed upon a diet of mediocrity and silliness until it appears to have little stomach for sane, sound pabulum—rally to the support of such an enterprise?

If these questions can be satisfactorily answered—and several other serious problems clearly solved—there is no doubt that the devoted pioneer or reformer will speedily appear. Otherwise we shall have to wait a long time for his coming.

In a neighboring city the publishers of the newspapers have combined in an agreement to measure their criticisms and notices of attractions by the extent to which the advertising columns are patronized by the theatres. Apropos of this move, the programme of a local playhouse contains these appropriate remarks:

There is a popular theory that the worth and merit of entertainments form the measure of attention in the public press; therefore, the newspapers have made no public announcement of their new agreement. Under this system, the play or entertainment that is advertised to the greatest extent in the newspapers is the best. A play may be cheap, vulgar, or offensive; but it is reported to the readers of newspapers as five times as good as some well-written, legitimate, cleverly acted play that spends on advertising one-fifth what is spent on the other piece. Newspapers in small rural communities are sometimes run on this principle. Of course, the theory that inspired the newspapers in making the agreement was that managers will spend more money on advertising. Perhaps, it really doesn't matter whether or not the readers of the newspapers are correctly informed as to what is going on in the theatres.

In many newspaper offices the amount of preliminary press-matter accorded to an attraction is gauged by the advertising patronage; but the extension of this policy to cover reviews of performances as well is a somewhat startling and original proposition.

James K. Hackett, independent star, will open the new Globe Theatre, Boston, next Monday. Messrs. Weber and Fields are assured that the finishing touches will have been given to their playhouse by that time, and recent fears that a postponement might be necessary are now removed.

Mr. Hackett will inaugurate the Globe with his new play, by Louis Evan Shipman, John Ermine, in which he will be seen in a novel character. The play is to be mounted elaborately. Its five scenes are all heavy, picturing characteristic Western localities.

John Ermine, which takes the place of the deferred Alexander production this season, will be brought to New York by Mr. Hackett early in November. His metropolitan engagement will be longer than usual.

MUSIC NOTES.

Gilbert Ray Hawes has been retained by the Richard Wagner heirs to protect their rights in the sacred musical drama, Parsifal. He has communicated the fact to Herr Conried, with the statement that he would carry the matter to the courts unless Herr Conried gave up the production of the music at the Metropolitan Opera House. This, however, does not seem to intimidate the impresario in the least. He replies that Frau Wagner would have acted five months ago if she had had any legal rights.

The members of the Royal Italian Band, playing at Atlantic City, visited May's Landing recently and became citizens of the United States.

Rita Newman and Pierre Riviere arrived from the other side Tuesday to join the Savage English Opera company.

Creatore and his Italian Band played to unprecedented business at the Garden Theatre, Cleveland, the past two weeks. The eccentric personality of the conductor and the fine programme aroused much enthusiasm.

Signor A. De Novelle will have charge of the orchestra at the Victoria Theatre during the run of The Jersey Lily.

Arthur E. Johnstone's new air for "America," which won the gold medal in the Rhode Island Society of the Cincinnati competition, was played for the first time in New York last Thursday night by the Amicita Band at Pabst's roof-garden.

Victor Herbert will be one of the conductors of the Philharmonic Orchestra this season. Richard Strauss, Felix Weingartner, of Berlin, Ed. Collone, of Paris, and H. J. Wood will be among those who will also conduct the orchestra.

Frank Daniels' new opera will be entitled The Office Boy instead of The Jockey in Spite of Himself, as originally called.

Rita Newman arrived from Paris last week on the *Potsdam*. She will sing with the Savage English Grand Opera company.

Genevieve Ward, who was born in New York and who made her debut in opera at La Scala, Milan, celebrated her sixty-fifth birthday not long ago.

Legrand Howland has scored a distinct success with his new grand opera, Sarrona, which was given at Bruges, Belgium. The occasion was made notable by the debuts of Gasten Sargeant, the basso, Mrs. Elliott, Miss Neidert, and Miss Call, the last named the daughter of United States Senator Call. The opera was a great success, and received flattering notices from all the critics. Gasten Sergeant was formerly a member of Leslie Carter's company, and Mr. Howland is well known as the author of Pita, which achieved such high appreciation at Monte Carlo and Aix-les-Bains.

Rohan Clemay, violinist, has been engaged for the Melba Spring tour.

Thomas H. Rainford, of Sydney, Australia, the noted basso, is seriously ill, as the result of a paralytic shock sustained recently. He is not expected to live, being in his seventy-third year.

Sousa and his band, now *en tour*, will be heard in concert here Oct. 4.

Mrs. John Rafael Johnson was granted a divorce in San Francisco last Friday from her husband, Jack Rafael.

The Philharmonic concert on Nov. 13 will be conducted by Eduard Colonne. The choice of a soloist lies between Adele Aus der Ohe and Jacques Thibaud.

ENGAGEMENTS

Vernon Somers, for Two Little Vagrants.

T. W. Goodwin, for The Mocking Bird.

Warren Cook, for Zeke Pettingill in Quincy Adams Sawyer.

Mathew Brodie, by Mrs. Patrick Campbell, for leads in her present repertoire.

Harry C. Barton, by Charles H. Clarke, for The Little Christian.

A. G. MacEachmon and Dagmar Tempest, by Ramsey and Loomis, for leads in Stroke of Twelve.

MADAME JANAUSCHEK'S AFFAIRS.

The costumes and stage jewels belonging to Madame Janauschek, which are stored in the flat in which she lived prior to her removal to Saratoga, will probably be sold in the near future. James P. Tossing, of 215 Reid avenue, Brooklyn, who owns the building in which is located the flat Madame Janauschek has used for thirteen years, communicated with the Madame last week in reference to the matter, and after some parley she finally consented to the sale. Mr. Tossing alleges that Madame Janauschek is in his debt more than $1000. N. S. Wood, the former boy-actor, who has been Madame Janauschek's stanchest friend during the past few years, will consult with Mr. Tossing as to the best method of disposing of the effects, as it is hoped that a large sum may be realized from the sale. It is also said that the proprietor of the Ashton Hotel in Saratoga, where Madame Janauschek is stopping, has a claim against her for $400. At last reports the famous actress was in very poor health, requiring the daily attendance of a physician and the constant attention of a maid.

STAGE SUCCEEDS SOLDIERS.

W. S. Cleveland and the W. S. Cleveland Amusement Company have surprised the volunteers, and the Seventh Regiment of Illinois State Troops has evacuated their fortress at Wabash avenue and Hubbard Court. The theatre of war is to become a theatre of peace. The W. S. Cleveland Amusement Company, of which W. S. Cleveland, of minstrel fame, is the president and general manager, is a corporation capitalized at $500,000, organized for the building, leasing and equipping of theatres in the larger cities, especially in Chicago. The building is now being transformed into a first-class, model, modern theatre. Fully $100,000 will be expended in the reconstruction under the direction of architects Oscar Cobb & Son, the William Mayor Company being the contractors. The house is a large one, and at popular prices, with two performances daily, will admit of interpretations and mountings equal to those of the high-priced theatres. It will be called The New Cleveland.

ACTORS' FUND BENEFITS.

As the result of a communication advocating the idea for obtaining a share of the receipts from concerts and entertainments given by professional actors and musicians, the result of a monthly meeting of the trustees of the Actors' Fund, held at their rooms in New York last Thursday, was the appointment by Al. Hayman, the president, of a committee consisting of John Drew, A. M. Palmer, and Charles Frohman, to take action to that end. Mr. Frohman was appointed chairman.

The co-operation of the Actors' Benevolent Fund of England has already been asked. Following this an arrangement will be advocated in both Europe and America whereby all managers will obtain written consent, in their contracts with actors to participate in ocean concerts on condition that one-half the proceeds be divided between American and English dramatic charities and one-half to the Seamen's Home Fund of both countries.

WARD AND VOKES' LATEST.

A Pair of Pinks, the new vehicle of Ward and Vokes, was tried at the Holyoke Opera House, Holyoke, Mass., on Aug. 31. The new farce is being put on in sumptuous fashion, and is said to have scored a success.

THE STOCK COMPANIES.

On the opening of the Spooner Stock company at the Bijou Theatre, Aug. 29, a floral horseshoe was passed over the footlights that measured ten feet in height. At the opening hundreds of people were turned away and the audience was enthusiastic in its welcome home of the Spooners.

* * *

George Fawcett will this year, as for the past two seasons, have a stock company at Chase's Theatre, Baltimore. Mr. Fawcett will himself appear in many of the heavier productions. Percy Haswell has been engaged to play Desdemona in Othello. Eugene Ormonde will be the leading man, while others will be De Witt Jennings, Alice Butler, Regan Hughston, L. B. Carleton, Frank Craven, Alfred Hudson, Jr., Edwyn Evans, Viola Burton, and Agnes Everett. Mr. Fawcett will be in New York within a few days to complete contracts for plays and to engage several more principals.

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The Columbia Theatre, Brooklyn, which has been given over to a regular dramatic stock company for the past two years, will change its policy this year. The Wells-Dunne-Harlan Comic Opera company will present a series of past, present and new comic operas at this house.

* * *

Mabel Montgomery closed her engagement at Keith's Theatre, Philadelphia, last Saturday night, and left immediately for New Orleans, where she will open on Sept. 12 as leading woman of the Baldwin-Melville Stock company.

* * *

Julia Varney closed with the Baldwin-Melville Stock, Buffalo, Aug. 29, and joined Charles Bradshaw in Detroit, Aug. 31, supporting him in his sketch, Fix in a Fix, which he is presenting in vaudeville. Miss Varney will return to stock upon the completion of her vaudeville engagement.

NEW THEATRES AND IMPROVEMENTS.

The Seventh Regiment Armory in Chicago has been secured by the W. S. Cleveland Amusement Company and will expend $100,000 in transforming it into a theatre. The company, which has a capital of $500,000, has secured two other sites for theatres in Chicago.

Middletown, Md., will have a new theatre in the near future to seat 400 persons. The Middletown Hall Association is back of the enterprise.

The Metropolitan Theatre, Minneapolis, has been entirely renovated during the Summer. The proscenium arch has been enlarged and new boxes have been put in, while the entire house has been freshened.

Rockaway Beach is to have a mammoth new theatre for Summer attractions, if the present plans of William Wainwright are carried out. The place will be called the Rockaway Auditorium, and will have a seating capacity of nearly 5,000. Work is now under way and the theatre will, it is expected, be opened next Summer. It will have a frontage of 119 feet on Ocean Avenue and will extend out over the ocean a distance of over 300 feet. The cost will approximate $100,000.

The new theatre called the Auditorium, at Quebec, Canada, which was formally opened Aug. 31, is one of the finest in Canada. The capacity of the auditorium, which is semi-circular in shape, is about 2,000. There are two balconies. The stage has an area of 2,450 square feet. The auditorium is 75 feet wide, 90 feet long and 45 feet high, the proscenium arch being 32 feet wide and 42 feet high. The dimensions of the foyer are 16 x 34 feet, and with wide stairways leading to the smoking room, the ladies' parlor and cloak-room. The stage is equipped with 70 footlights, 15 curtain lights, 90 border lights and a number of bunch lights. The theatre is provided with 23 exits. The cost of the building alone was $75,000.

SAID TO THE MIRROR.

POWERS AND THEOBALD: "The suit brought against us for alleged damages by the George E. Gill Company and J. D. Barton, of the National Printing Company, was dismissed by Justice Hurley in Chicago on Aug. 21, with costs to plaintiffs, on the ground that there was no cause of action."

MOSS.—H. E. Moss arrived in New York from England last Monday. Mr. Moss built and now conducts the London Hippodrome as well as twenty-three theatres in England. His purpose in coming to New York is to complete negotiations for the purchase of a site upon which to begin the erection of the proposed New York Hippodrome. He intends to locate this on Broadway if possible.

THOMPSON.—M. H. Thompson sailed for France last Thursday on the *Lorraine*. He will meet and confer with Mildred Aldrich and Pierre Wolfe, the author and adapter of Les Sécrets de Punchinelle, the play which he will appear in later in the season under management of James K. Hackett.

BINGHAM.—Lloyd Bingham denies emphatically the published report that the late Carl St. Aubyn was neglected, while ill in California, by the Amelia Bingham company. He says that Mr. St. Aubyn was well supplied with funds and that Miss Bingham did everything possible, in the circumstances, for his comfort.

STOKES.—Mrs. Emma Stokes, widow of the famous circus man, and mother of the late Mrs. John Stetson, has built a magnificent mausoleum in Woodlawn Cemetery. On Sept. 1 the bodies of Mr. Stokes and Mrs. Stetson were placed in the new structure, Mrs. Stokes, her daughters and a few intimate friends being present.

LANGTRY.—Mrs. Langtry has changed her New York residence to the Hotel Marie Antoinette.

PARKER.—Corinne Parker has an article entitled "The Tribulations of a Stage Debutante" in *The Metropolitan* for September.

TEMPEST.—Marie Tempest has purchased the English rights of A Japanese Nightingale, with which she may begin her management of the Avenue Theatre, London, next Summer.

CRANE.—William H. Crane arrived from England last week on the *New York*. He will begin immediately rehearsals for his play, The Spenders.

ELLIOTT.—Maxine Elliott arrived in New York last Tuesday on the *Kronprinz Wilhelm* from a three-months' trip abroad. She has begun rehearsals of her new play, Her Own Way, which will open at the Garrick Theatre, Sept. 28.

REIFFARTH.—Jennie Reiffarth, who has been engaged for Charles Warner in the production of Drink, is one of the few American actresses that will appear in the cast.

O'NEILL.—James O'Neill arrived in New York last week.

JEFFERSON.—Joseph Jefferson will begin his annual tour in Chicago on Sept. 30. His repertoire will comprise Rip Van Winkle, The Rivals, Lend Me Five Shillings, and The Cricket on the Hearth.

HAWTREY.—Charles Hawtrey sailed from London last Wednesday. He will open the Criterion with The Man from Blankley's.

MARLOWE.—Julia Marlowe arrived in New York last Wednesday night from her vacation in the Catskills, and is intending to begin immediately rehearsals for her play, Fools of Nature.

MACK.—Andrew Mack, following his season in Arrah-na-Pogue, will appear in the London musical comedy, Lady Molly.

VON AROLD.—Paula Von Arold, who has been general understudy with Henry E. Dixey's company, is now playing the ingenue role of Miss Fotheringay, in Facing the Music, replacing Miss Gheen, who is ill.

ANDERSON.—Mary Anderson writes that the reports that she had accepted Robert Grau's offer for an American tour are absolutely false, and that she has no intention of returning to the stage.

ELDRIDGE.—"Aunt Louisa" Eldridge celebrated the anniversary of her birth Friday, Sept. 4, and received many floral tributes and congratulatory telegrams.

SHANNON.—Effie Shannon has translated "Sapphic Fragments," and it will probably be announced by the publishers as one of the holiday features.

AT THE THEATRES

Owing to the holiday on Monday, Sept. 7, THE MIRROR goes to press this week earlier than usual. The new plays of the week will be reviewed in the next number of THE MIRROR.

Broadway—A Princess of Kens'ngton.

Comic opera in two acts. Book by Basil Hood; music by Edward German. Produced Aug. 31.

William Jelf	James T. Powers
Bill Blake	Fred Huntley
Will Weatherly	Wyatt E. Rose
Jem Johnson	P. J. Worthington
Sir James Jellico	George P. Jackson
Puck	William Stephens
Lieutenant Brook Green	Richie Ling
Yapp	Walter S. Craven
Mr. Reddish	Stanley H. Forde
Old Ben	George Mudie, Jr.
James Doubleday	C. H. Hillman
Oberon	Jack Taylor
Azuriel	Ed Martindale
Recruiting Sergeant	Thomas Shannon
Joy	Cecil Engleheart
Nell Reddish	Amelia Fields
Titania	Pauline Fredericks
Butterfly	Lily Bircham
Dragonfly	Nellie Emerald
Peaseblossom	Estelle Ward
Lady Jellico	Angela May
Kenna	Dora de Fillippe

The Broadway Theatre opened its season on Aug. 31 with the first performance in New York—and almost the first in America—of the English comic opera, A Princess of Kensington, which had a long and prosperous run at the Savoy Theatre, London. The audience filled the playhouse to running over, and save that it contained an unfortunately large number of encore fiends, was as fine a gathering as is often assembled at a musical production on Broadway. The operetta was very cordially received—as it well deserved to be. It is of a far higher order than we have been accustomed to in recent seasons, and happily the audience proved by its appreciation that we are ready for better things than the show girl, Dutch comedian, horse play variety of tuneful farce that has lately been forced upon us.

Musically, A Princess of Kensington is from beginning to end a delight. Edward German—a disciple of Sir Arthur Sullivan—is one of the very few composers of the day with the ability to be musically humorous. Many of his melodies are enchanting, his patter songs are most dexterous, and his orchestration is full of originality and charm. With J. Sebastian Hiller in the director's chair the score received the best of treatment from the instrumentalists and the singers.

Basil Hood's libretto is the weak point in the otherwise well-nigh perfect work. The theme is poetic and whimsically humorous, but it is so poorly handled that the auditor finds the greatest difficulty in following even the main thread of the story. However, the benefit of a considerable dobut must be given to Captain Hood. It is hardly likely that the libretto as presented has much in common with the libretto as originally written. It bears evidences of having been "whipped into shape" so thoroughly—or so brutally—that it has become merely a shapeless mass. With a well constructed book—possibly as it was at first constructed—A Princess of Kensington would be one of the very best things of its kind that has been done since the best days of Gilbert and Sullivan.

The two scenes of the piece are laid in Kensington Gardens, and at Winkelmouth-on-Sea. Both settings are very pretty, indeed; and in this connection it must be said that the color schemes employed in the production are exceedingly artistic and pleasing. The scene painters and costumers have produced as many and as delightful harmonies for the eye as has Mr. German for the ear. The story of the operetta—so far as one might gather from the performance—is concerned with the love of the fairy Kenna, daughter of Oberon, for the mortal, Albion. It appears that two thousand years ago Kenna and Albion made their vows of love in Kensington Gardens. Kenna has since become enamored of Azuriel, a mountain sprite, but, according to fairy law, she may not wed him unless her mortal lover proves faithless. Puck takes a hand in the affairs of the lovers, and, appearing in disguise, finds a sailor, William Jelf, who, since he wears on his cap the name of his ship, *Albion*, Puck supposes to be the mortal lover of Kenna. Jelf has promised to marry an ancient and unprepossessing maid named Nell Reddish, but he is far from pleased with the prospect. Puck, to prove Jelf faithless in the eyes of Kenna, lures him into making love to Joy Jellico, daughter of Sir James Jellico, who has already a very satisfactory suitor in the person of Lieutenant Brook Green, of the Kensington Rifles. Many complications arise from these mortal and fairy love affairs, but in some manner which is not made clear a happy conclusion is reached.

Among the especially pleasing musical numbers were a duet, "Seven o'Clock in the Morning;" a male quartette, "We're Four Jolly Sailor Men;" a trio, "If Love in a Cottage Be All That They Tell," and two solos, entitled "A Mountain Stood Like a Grim Outpost" and "A Sprig of Rosemarie." An ensemble number in the second act, "See a Rainbow Arch," was a splendid piece of writing, and it was very well sung, indeed.

James T. Powers, as William Jelf, found himself in a rather ill-balanced role. It had been expanded to reach stellar proportions, but it really was secondary to Puck. Mr. Powers, however, made the character exceedingly droll, he sang his songs with his customary spirit and humor, and his comedy throughout was clear cut and refined. William Stephens, as Puck, proved himself to be an excellent comedian of a distinctly English type. He was wonderfully animated, and he made his points emphatically. Altogether, his performance was admirable. Richie Ling sang and acted the role of Brook Green in the manly, well bred and artistic fashion that usually characterizes his work. Walter S. Craven, as Yapp, a policeman who suddenly finds himself possessed of the soul of a fairy, did several bits of admirable dramatic work. Other men in the cast whose impersonations deserve particular mention were Fred Huntley as Bill Blake, Stanley H. Forde as Reddish, George B. Jackson as Sir James, Jack Taylor as Oberon, and Ed Martindale as Azuriel.

Dora de Fillippe, as Kenna, was unusually earnest and graceful in her acting, and she displayed a well trained voice of considerable power. Her high notes were a bit metallic, but otherwise her singing was very pleasing, indeed. Cecil Engleheart sang and acted the role of Joy Jellico very prettily. Amelia Fields gave a splendid performance in every respect in the character role of Nell Reddish. Her performance was marred only by the employment of a bit of time-worn and rather coarse "business" on one of her exits; but this, more than likely, was the stage-manager's inspiration, and the volume should not be laid at the door of the actress. Pauline Fredericks as Titania, Angela May as Lady Jellico, and Lily Bircham, Nellie Emerald, and Estelle Ward, as fairies, looked pretty and acted with grace. The chorus was exceptionally strong vocally. To Cyril Scott, under whose stage direction the production was made, great credit is due for many pretty stage pictures and a very smooth performance.

Windsor—Nero.

Last Thursday night an Italian company headed by the Italian tragic actor, A. Maiori, presented Nero, in five acts, by Pietro Cossa, the drama dealing with the romantic and stirring times attendant upon the reign of Nero in Rome. It served to please the large audience, which consisted mainly of Italians, although poorly presented. Announced to begin precisely at eight, the curtain did not rise till near 9.30, at which the audience plainly evinced their displeasure.

The play opened with a prologue in pantomime depicting the burning of Rome and the flight of the terror-stricken populace. The performance was somewhat tiresome. Signor Maiori, however, displayed a deal of force in his acting and an ease of manner that was not forced. G. Santoro as Cluvio Rufo, B. De Vincenzi as Menecrate, and Signora Arcamene Maiori as Atte Liberta, and R. Brunorini as Egdage afforded good support. The others in the cast were indifferently good.

Bijou—Personal.

Comedy in three acts by Eugene Presbrey. Produced Sept. 3.

Herbert Chumley	Charles Swain
Janet	Lauara Palmer
Ethel Willing	Nanette Comstock
Dr. Clinton	George Nash
Mrs. Willing	Grace Thorn
Mrs. Van Twiller Smith	Marion Abbott
Stella Willing	Jane Peyton
Count Burdeal	Brigham Royce
John Willing	Jack Saville
Mazie Cortland	Louise Allen
Charlie Aspen	Brandon Hurst
Jack Heritage	William Collier
Mr. Parker	Herbert Ayling
Jim Hodge	Wallace McCutcheon
Grace Merton	Louise Compton
Eleanor Van Cott	Cathryn Cooper
Margaret Cable	Mary Alden
Frederick Marble	Brinsley Printie
James Walton	Paul Hoosten

William Collier, under the management of Weber and Fields, opened the season at the Bijou Theatre last Thursday evening by presenting for the first time a new comedy from the pen of Eugene Presbrey, entitled Personal. The audience not only filled the house, but a good part of the lobby as well. There was a great deal of applause during the evening, and at the last Mr. Collier was obliged to make a speech. It was a genuine Collier first night, and Mr. Collier rose to the occasion handsomely.

Mr. Presbrey's play brought forward an entertaining assortment of characters, and it began with a capital foundation in the matter of plot. But the plot dwindled steadily in interest, and finally got to be rather a bore. Possibly Mr. Collier—who had evidently rewritten the dialogue from start to finish—was more responsible than Mr. Presbrey for this degeneration, or disintegration, of the story. In his own behalf Mr. Collier revised wisely. He made the character of Jack Heritage—which role he played—thoroughly Collieresque, and therefore delightfully amusing. But he—or Mr. Presbrey—made the whole comedy untrue to life. The characters do and say and think things that no human being ever did or said or thought. Consequently, the average auditor, though he kept reminding himself that, after all, the piece was intended to be only a farce, could find in it no illusion. The merits of the play are the smart give and take of its dialogue, its nimble action and the unusually handsome manner in which it is mounted. Its faults will no doubt be corrected to an extent before it has been many nights in the public eye.

The first act takes place in the house, on Madison avenue, of John Willing, a wealthy retired business man. Mrs. Willing has social aspirations, and has succeeded, apparently, in making a match between her elder daughter, Stella, and a fortune-hunting Italian, Count Burdeal. Mr. Willing and the younger daughter, Ethel, have little interest in the family's progress toward the domain of the Four Hundred. Mr. Willing, too, is troubled with an uneasy conscience. It appears that, many years before, he had a partner in a mining venture. This partner died, leaving a son, and in his will he made Willing the guardian of his heir. The son disappeared at the time of his father's death, and Willing has never troubled to search for him. When his conscience begins to annoy him, however, he places a personal advertisement in a newspaper asking for information regarding the long lost youth. The play opens on the day that this advertisement appears for the first time. Jack Heritage, reporter on a rival sheet to the one in which the personal was printed, comes to interview Mr. Willing in the hope of getting a sensational story for the Sunday edition of his paper. Heritage, as Mr. Collier draws him, is a burlesque of a reporter. He is so obnoxiously "fresh" that he would not last a day on the yellowest sheet in town. But in the play he is eminently successful. He interviews Mr. Willing, and discovers in the course of the talk that the long-lost heir is none other than himself. He also discovers that the younger daughter of the family is the original of a photograph that happened to come to him in a bundle of socks and pajamas when he was a soldier in the Philippines, and that he has treasured as the likeness of the one woman in the world for him. He proves to Mr. Willing that he is the dead miner's son, and in a most impertinent fashion he invites himself to dine with the family.

The second act finds the Willings—now encumbered with Heritage—established in a magnificent house on Fifth avenue. An elaborate ball is being given by Mrs. Willing to celebrate the engagement of Stella to Count Burdeal. Heritage has progressed splendidly in making love to Ethel, and he has become a sort of dictator in the family affairs. He discovers that Stella does not love the Count, but does love one Doctor Clinton. Thereupon he spreads the rumor that Mr. Willing is about to go into bankruptcy—which is not far from the truth—and the fortune-hunter promptly forsakes his fiancée. Mr. Willing is delighted to have the report circulated, because it puts a damper on Mrs. Willing's social ambitions, and at the close of the act every one is happy in adversity except, of course, the Count and Mrs. Willing.

The scene of the third act is Mr. Willing's mountain ranch near Colorado Springs. The picture is accurate and beautiful. Mr. Willing, in order to bring his family into submission, pretends poverty, though the number of bottles of champagne dangling in the creek at the ends of strings proves quickly that he is not in immediate want. Heritage has been away for several months endeavoring to prove to Mr. Willing that he can earn fifteen dollars a week. He returns unexpectedly, dressed as a cowboy, and declares that he has discovered a new vein in the old mine owned by Mr. Willing and himself. This will make them both enormously rich. The pa'ring off now begins. Stella and Doctor Clinton become engaged; Mrs. Van Twiller Smith, a society promoter, and the Count arrive and announce that they have been married; Mazie Cortland, from Omaha, finally brings a stupid British suitor, Charlie Aspen by name, to the point of proposing and Jack Heritage himself wins the hand of the estimable Ethel. For the final curtain picture Mr. Collier uses the "hold this" business, which he employed very successfully in his earlier play, Mr. Smooth.

Mr. Collier's Jack Heritage is simply Mr. Collier in his most alert, impudent form. He makes the character always amusing. He delivers his lines in his characteristic dry fashion, and keeps the performance going merrily whenever he is on the stage—which is most of the time. The role is by no means among the best that the comedian has had, but he makes the very best of it.

Louise Allen, as Mazie Cortland, played with dash, vigor and vivacity. She also suffered from her role, and made one wish constantly that the dramatist had been more generous to her. Jack Saville was a conventional and attractive stage father in the character of John Willing; Brigham Royce was a very acceptable Count Burdeal, and Brandon Hurst played Charlie Aspen fairly well. Charles Swain as Herbert Chumley, an Irish butler, overdid the role shockingly, but succeeded in making the audience laugh.

Nannette Comstock was a pretty and graceful Ethel Willing, and made the most of the few opportunities afforded by the part. Marion Abbott gave a capital performance as Mrs. Van Twiller Smith. Her impersonation stood out as one of the very best of the evening. The other roles, male and female, were fairly well played.

West End—Only a Shop Girl.

Only a Shop Girl, which was presented at the Star last season, was seen last week at the West End Theatre by large and well pleased audiences. Lottie Williams as Josie made a decided hit, as did Robby Barry, characterized as the Kid. Mabie W. Wright, Harry T. Devere, and Arnold Alexander were seen to excellent advantage as Eva Arlington, Arthur Thornton, and Pelig Peddigium, respectively. Nellie Marshall and Edward Jolley in character parts were amusing. Lilian Harris and Eugene La Rue also scored. Others deserving mention were Iona Chamberlain, Nellie Bernard, Francis J. Kirke, and R. S. Gates.

Daly's—Three Little Maids.

Musical comedy in three acts; book and music by Paul Rubens. Produced Sept. 1.

Hilda Branscombe	Maggie May
Ada Branscombe	Madge Crichton
Edna Branscombe	Delia Mason
Lady St. Mallory	Maud Hobson
Lady Rosemary Beaulieu	Vera Edwardine
Venetia Grafton	Eva Kelly
Lady Marjory Crichton	Kathleen Warren
Miss Deare	Barbara Huntley
Miss Crane	Vera Valli
Miss Price	Marie West
Louisa	Pollie Emery
Lord Creyne	G. P. Huntley
Brian Molyneux	J. Edward Fraser
Rev. Theodore Branscombe	R. St. George
Cupid	George Carroll
M. De Lorme	Maurice Farkoa

Paul Rubens' musical comedy, Three Little Maids, which was presented for the first time in America at Daly's Theatre last Tuesday night, won instantly the approval of a large audience of cultivated people. The typical Tenderloin first-nighters were not present, and they were not missed—which leads one to the optimistic belief that these vulgarians, who for years past have been the censors of musical comedy of the town, have had their day. With a few more productions of the clean, droll, delicious type of Three Little Maids these unworthies will be forced to go to the burlesque theatres of the Bowery to find the "art" that they admire—and they will incidentally leave room in the Broadway playhouses for that half-forgotten individual, the cultured playgoer who hungers for light entertainment.

Mr. Rubens has made—and made all by himself—a musical play that is not "great" according to accepted Rialto standards—that is, neither a literary nor a musical masterpiece, but that is so genuinely humorous, so thoroughly refined, so graceful, so perfectly sane and so well bred in its tone that it should, and doubtless will, attract and delight the better class of theatregoers in America for months to come. The evening was one of uninterrupted delight. There were no blatent guffaws, yet from curtain rise to curtain fall the play had an accompaniment of rippling laughter from the audience. The stench of The Billionaire that hung around the playhouse last season was cast out by the fragrance of this real musical comedy, and Daly's Theatre was in a night brought to its own again through the agency of Three Little Maids.

The story of the play is simplicity itself, and it is set forth in simple, straightforward fashion. The three little maids are Hilda, Ada and Edna Branscombe, daughters of the Rev. Theodore Branscombe, Vicar of Market Mallory, near London. At the golf links at Market Mallory they meet Lady St. Mallory and a number of her town friends, including three amiable young gentlemen, who promptly fall in love with them. Lady St. Mallory—like many a grande dame of the present period—has "gone into trade," and has established a fashionable tea shop in Bond street. She proposes that the three country damsels shall go up to London to be serving maids in this aristocratic establishment. The Reverend Mr. Branscombe is, of course, poor, and the three daughters, in order no longer to be a burden to him—and also with an eye to seeing something of the gayety of the city—accept Lady St. Mallory's alluring proposition.

The second act takes place in the tea shop, where Hilda, Ada and Edna are seen, dressed in the picturesque costumes of Holland, dispensing tea, cakes and cigarettes to Lady Mallory's distinguished patrons. The three city men of the first act—Lord Cheyne, Brian Molyneux and Monsieur De Lorme—chance to come to the shop, and there, not recognizing the three little maids, they make love to them anew. Now the three city men are loved—to a degree—by three city maids of social consequence, and these city maids see in the three country maids a trio of dangerous rivals. So they prevail upon Lady St. Mallory to permit them to appear temporarily as waitresses in the tea shop. By this ruse they hope to meet their rivals on their own ground and conquer them. But the plan fails. The three city men will have naught to do with the three new waitresses, and presently they leave the ladies of social consequence disconsolate, taking the three Misses Branscombe off in automobiles to a dance at Lady St. Mallory's country house at Market Mallory.

The scene of the third act is the drawing-room of Lady St. Mallory's house, on the night of the party. There the three little country maids, arrayed in gowns of the fashionable world, complete their conquest over the hearts of their admirers and put to rout the three city maids. There are no heartaches at the last. The deserted ladies are philosophical in their defeat, the three men are happy in their love for the three little maids, and the three little maids themselves are, of course, in the highest heaven of delight.

The stage settings for the three acts are very pretty. Especially pleasing is the interior of the tea shop, wth its Dutch style of decoration and its quaint furnishings. The production is thoroughly in keeping with the play—unostentatious, artistic and charming.

The company as a whole is so good that one hesitates to dissect it in order to give individual credit to the several players. It is altogether the best musical comedy organization that has been seen in New York for years. Every role is almost perfectly played. G. P. Huntley, as Lord Cheyne, brings to us a new and delightful creation in character drawing. His humor is very human and most delicious. Lord Cheyne is a character that in less skillful hands would be the conventional stupid Englishman. As Mr. Huntley presents him he is a living, breathing fellow that, despite his whimsicalities, one grows fond of immediately. He is extraordinarily funny—and always a gentleman. Maurice Farkoa, who is no stranger on this side of the water, plays Monsieur De Lorme, of the French Embassy, with his well remembered spontaneity and fervor. J. Edward Fraser is a capital Brian Molyneux, and R. St. George plays the Reverend Theodore Branscombe in excellent clerical fashion. George Carroll as "Cupid," a caddie, who later becomes an errand boy at the tea shop, is exceedingly amusing, with his diminutive stature and Cockney accent. He, however, comes perilously near to the methods of the musical comedy "comedians" that we have been accustomed to in recent years.

The three little maids themselves are played by Maggie May, Madge Crichton and Delia Mason, and all that can be said is that each role was played so admirably that one could scarcely imagine it in better hands. Maud Hobson, beautiful and engaging as ever, plays Lady St. Mallory with her customary distinction. Pollie Emery as Louisa, a servant at the tea shop, gives a bright and very natural impersonation of a character comedy spinster, and the other roles are played by women whose appearance and talents leave no room whatsoever for faultfinding. In a word, Three Little Maids, as performed by the present company, is a gem.

Metropolis—From Rags to Riches.

Melodrama in four acts by Charles A. Taylor. Produced Aug. 31.

Edward Montgomery	Theodore Kehrwald
Robert Brown	John A. Larkin
Charles Montgomery	Bigelow Cooper
Bella	Laurene Stanley
Mike Dooley	Sidney Olcott
Louis	Jack O. Cantor
Mother Murphy	Lillian Jerome Martin
Albert Cooper	William Morris
Gertrude	Anna V. Risher
Flossie	Laurette Cooney
Ned	Joseph Santley

Charles A. Taylor's latest melodrama, From Rags to Riches, in four acts and seven scenes, had its initial performances in New York at the Metropolis last week, and was presented in an effective manner by a capable company, Master Joseph Santley assuming the principal role, that of Ned Nimble, the newsboy hero of the play, and making an emphatic hit by his clever work.

The story of the play sets forth the fortunes of two sixteen-year-old waifs, Ned Cooper and his sister Flossie, who are living in poverty with their foster-mother, a warm-hearted Irishwoman. The boy is an industrious lad, but the girl is discontented with their humble lot and eager to escape from its hardships.

They become known to an old retired merchant, Edwin Montgomery, and he discovers that they are the children of his ward, whose mysterious disappearance some years previous, at the time of her husband's arrest and imprisonment on a false charge, had been the secret work of his nephew, who, hoping to be the old man's heir, endeavored thus to get rid of them as dangerous rivals, afterward pretending to help in his uncle's search for them. When the old man learns what a villain his nephew has been he disinherits him, altering his will by a codicil in favor of the children.

It also appears that the nurse who is taking care of the old man is his long lost ward in disguise. Fearing the nephew, she had evaded recognition, but now declaring her identity she claims the children as her own. A further revelation of the nephew's baseness follows, and he is driven from his uncle's house. The excitement proves fatal to the old man and results in his death. The nephew, who is known to his intimates as "Prince Charlie," then returns with an alleged sister, really his wife, ousts the children and their mother, and takes possession of the property, claiming the will is not valid. He has become infatuated with the girl and urges her to stay with him and his supposed sister. Lured by his promise of marriage, and dreading a return to the poverty of her old life, she remains. He finds her by no means the easy victim he had anticipated, and, enraged by her obstinacy, he has her taken to a hiding place, there to remain a prisoner until she submits. Meanwhile her friends are searching for her. Baffled at first, they are finally successful, and effect her timely rescue from the place where his Chinese hirelings had hidden her. The missing father also reappears. His innocence having been officially acknowledged and the stain of his unjust conviction wiped out, he joins his reunited family, a free man. The culmination of their happiness is reached when the news comes that they have been declared the legal heirs of their dead benefactor.

Act I shows Mother Murphy's coffee stand on the Bowery, where Flossie works while Ned sells papers. Here she encounters her father in the guise of a wretched tramp. Each is ignorant of the other's identity. She speaks a word of kind advice to the despairing vagabond, and he takes new hope and goes away promising to become a better man.

"Prince Charlie" also appears, and taking a fancy to her, makes her acquaintance and lavishes money and gifts on her, but her brother, knowing the man's character and intentions, makes her return the presents.

In Act II we see the old merchant's home, where the children find a friend only to have their hopes dashed by his sudden death. Act III show's Rector's restaurant, where Flossie is enjoying a feverish gayety with her treacherous friends; a room in the Waldorf-Astoria, and a den in Chinatown, where she figures as "Prince Charlie's" captive, until rescued by her brother. Act IV shows the last meeting between the conspirators and their victims. "Prince Charlie" is arrested on the charge of forgery, and in resisting accidentally shoots and kills his wife, Bella, and is led away to meet his deserved punishment.

Lillian Jerome Martin as Mother Murphy, a regulation Irishwoman, was amusing in a conventional way. Theodore Kehrwald's impersonation in Act II as Edward Montgomery, the retired merchant, was a thoroughly artistic and satisfying effort, the role being sustained with faithful and minute care. Bigelow Cooper, as "Prince Charlie," made a suave and attractive villain and lent distinction to the role by his fine personal appearance. Laurene Santley, as Bella, his wife and fellow-villain, rendered her lines with a robust complacency that well suggested a hardened adventuress. John A. Larkin handled the small part of Robert Brown with a peculiarly natural directness. Jack O. Cantor was good as the excitable and acrobatic waiter. Laurette Cooney, as the frisky Flossie, furnished in her prominent role a most lifelike sketch of a girl of the streets and won much applause by the deftness and vivacity of her sketch. Joseph Santley, as the boy Ned, was a somewhat idealized newsboy, with unnaturally clean hands and face and an elaborately ragged costume. His brisk, matter-of-fact manner, clear, crisp enunciation, together with an alert, intelligent handling of the business of his lines, produced a very pleasing impression and gained him a most appreciative reception. This week, Jim Bludsoe.

New Star—The Charity Nurse.

Melodrama in four acts by Thomas Oakley. Produced Aug. 31.

John Renton	John A. Boone
Gerald Tremain	Richard T. Williams
James Chalmers	Joseph J. Dowling
Henry Farnum	Herbert Prior
Gewillikens Tewadallus	James P. Lee
Solomon Gabus	Walt Whitman
Rodney Merritt	John F. Sturgen
Dr. Hengler	Charles J. Maupin
Mike McCord	Max F. Hooper
Detective Marsh	
Morley	Selma Herman
Venetia Corode	Myra Davis
Mary Jane Jenkins	Marie Berbier
Clorinda Chalmers	Eugenie Bowen
Ruth	Madeline Lee, Leona Powers

Before an enthusiastic audience that taxed the capacity of the house The Charity Nurse, a melodrama by Thomas Oakley, was performed for the first time in New York at the Star Theatre last Monday night. It was quite successful and vastly enjoyed by the audience. As a melodrama, it was all that the word implies, being stirring from the beginning to the end, with several typical strong climaxes during which the villain, his accomplices and his victims became involved in scenes in which revolvers and other weapons of attack and defense played a prominent part. The play had some comedy to relieve the oppression of too much seriousness and appealed to a typical Star audience which went wild at times, and at the close of Act II. demanded the raising of the curtain three times and presented Selma Herman, who played the leading role, with a large basket of roses. This act was one of the most stirring of the entire play, when the aforesaid revolvers, etc., came into play and left as a result the villain stretched upon his back by a bullet from a pistol in the hands of the heroine, who had fired to save her lover, who was being assaulted by the villain. Previous to this the bad man had attempted to shoot the hero, but his aim had been misdirected, and the bullet had struck a little niece of the heroine. The scene closed with the villain "down and out," the little girl held in the arms of the hero, limp and apparently lifeless, and the heroine, pale and exhausted, leaning against a table with a smoking pistol in her hand.

The scenes of the play are laid in New Milford, Conn., and New York city, and the story is the old one of a man's temptation and a woman's weakness. John Renton, a mill foreman, is in love with Bessie Chalmers, a minister's daughter, and they are about to wed when Gerald Tremain, a man of the world, appears on the scene, and seduces Bessie, and wheedles her into a false marriage, and, in doing so, involves the aid of Henry Farnum, a tramp and an outcast. Renton discovers their flight, and, broken hearted, starts out to trace their whereabouts. After many vissicitudes he discovers them in the Bohemian Club, New York, where Bessie is to sing, being forced to do this by Tremain. A scene ensues, during which the shooting takes place. Bessie, to find refuge, goes to Bellevue Hospital, where she has a friend in one of the physicians there, and dons the garb of a charity nurse. The villain, who is not killed, follows her. Another scene ensues, and soon afterward Bessie returns home to New Milford, and meets her old lover, John Renton,

ASA LEE WILLARD

(LEADING MAN)

Season 1903. JOHN STORM, in "THE CHRISTIAN."
(West and South.)
Direction: GEORGE L. BAKER.

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who loves her still. Henry Farnum comes forward and explains the sham marriage, Tremain is very opportunely killed elsewhere, and it all ends as it should end, by the two lovers being united happily and forever.

Selma Herman did her best to truthfully portray the character of a sweet and beautiful minister's daughter, and succeeded very well at times, although a harshness in her voice and a little crudeness in her manner did something to dispel the illusion. She was at her best in the second act, when she had an emotional speech and a deal of forceful acting to do. John A. Boone as John Renton was vigorous in his efforts to show how much he loved Bessie. He worked too hard, and the result was little real expression. There were times when he was really good in his part. He himself said that he was a poor rough fellow, and couldn't express his love for her. The villain, Tremain, in the person of Richard T. Williams, was as villainous a villain as one could wish to see. He was greeted with hisses—a sincere testimonial to his powers as a bad man. He was but fairly good from a histrionic viewpoint. Myra Davis assumed the role of a worldly-wise woman, and she looked the part. Her acting was true to the nature of the character. Herbert Prior was successively Henry Farnum, the tramp, and Rodney Merritt, the bon-vivlant and club man. He carried the two extremes well. Joseph Dowling as Pastor Chalmers did about the best work in the play, infusing just the right amount of well-placed fervor in his interpretation of the role. The little girl did her part bravely.

The comedy end of the piece was taken care of by Walt Whitman (not a poet) as Solomon Gabus, James P. Lee as Gewillikens Tewsdallus, Marie Berbier as Mary Jane Jenkins, and Eugenie Bowen as Clorinda Chalmers. The comedy was very light, mostly horseplay, with the old device of a pair of young country lovers, and a pair of old lovers who imagined themselves still young. All these players got all there was to get out of their roles, Walt Whitman a little more than the rest.

The piece was staged well, and the setting was excellent, especially that depicting the interior of the Bohemian Club and Bellevue Hospital.

Fifty-eighth Street—The Lighthouse by the Sea.

Melodrama in four acts by Owen Davis. Produced Aug. 31.

Caleb Gale	George C. Robinson
Joe Daggett	Harry S. Hadfield
Ed Dirk	Arnold Reeves
Paul Clifford	Lem C. Reeves
Mike Larrity	Thaddeus Shine
Tom Cod	Louis Haines
Si Levenseller	George Gibson
Guy Wilson	Harry Mart
George Ferrall	Ed Wilson
Rob Nathanial	C. L. Carter
William Clay	H. P. Smart
John Vanisul	P. R. Burson
Flora	Della Clarke
Minty Sneck	May Adele
Moya O'Harra	Lucille Walker

Lovers of strong melodrama gathered in large numbers last week to watch the struggles of the hero and heroine in The Lighthouse by the Sea. There are a number of strong scenes, but the real enthusiasm of the audience was let loose when the girl walked bravely over a thin wire and replaced the signal in the lighthouse that had been removed by the villain, and thus saved the lives of those on board the ill-fated ship that was about to be dashed to pieces on the rocks. George C. Robinson as Caleb Gale, Harry S. Hadfield as Joe Daggett, Thad Shine as Mike, Della Clarke as Flora, Lucille Walker as Moya, and May Adele as Minty Sneck did good work. The Child Slaves of New York is the underlined attraction.

At Other Playhouses.

ACADEMY OF MUSIC.—The Bostonians are still popular in Robin Hood.

AMERICAN.—The Evil Men Do continues.

CASINO.—The Runaways still run.

GARRICK.—Vivian's Papas is the bill.

MADISON SQUARE.—My Wife's Husbands serves to amuse.

MAJESTIC.—The Wizard of Oz, with Montgomery and Stone, still pleases.

MANHATTAN.—The Earl of Pawtucket has moved to the Princess. Henrietta Crosman is playing a week's engagement in As You Like It, to be followed on Monday, Sept. 14, by Mrs. Fiske in Mary of Magdala.

THE BOSTONIANS' BIRTHDAY.

Last Tuesday evening The Bostonians celebrated at the Academy of Music the twenty-fifth anniversary of the founding of the organization. Robin Hood was sung for the two thousand three hundred and forty-eighth time, and received with delight by the enormous audience.

After the first act the curtain was raised disclosing the entire company grouped on the stage and in the centre, on a pedestal, a huge silver loving cup—a gift from the company to Henry Clay Barnabee and W. H. MacDonald. Presently Loudon G. Charlton, the new manager of the organization, stepped from the wings, bringing with him Joseph Jefferson, whom he introduced to the audience. Mr. Jefferson had come all the way from Buzzard's Bay to make the presentation speech. After the tremendous applause that greeted him had subsided, he said:

I find myself in a somewhat unusual and awkward position to-night. In the past, when I appeared before you, I have been provided with brilliant language by such men as Richard Brinsley Sheridan, George Coleman or Washington Irving. To-night they are not providing me with language, nor, I fear am I providing myself with any very brilliant words.

But enough of myself. I have the privilege and honor of presenting to you, Mr. Barnabee and Mr. Macdonald, this beautiful testimonial from the members of your company. Allow me to congratulate you upon doing what so many Englishmen would be glad to do—namely, winning the cup. I congratulate myself that I am the first to lift it, and if you should ever fill it with generous wine and I were present, I should say: "Here's to your health and your family, and may they live long and prosper."

Mr. Barnabee and Mr. MacDonald responded briefly, and Mr. MacDonald then introduced Colonel Henry Watterson, of Louisville, as the godfather of the organization, who had given it the name that it bears. Colonel Watterson said, in part:

Twenty-five years is not a very impressive span, according to the ever increasing rate of human longevity—Mr. Barnabee, for example—but according to the death rate of opera companies it is a great old age. And yet it seems but yesterday when this particular organization was seeking a name, style and title. I suggested that they simply speak the truth, and that as they hailed from Boston and thereabouts they should call themselves "The Bostonians."

When the addresses were over with, the orchestra, under the direction of Samuel L. Studley, played "Auld Lang Syne," the company sang it, and the audience joined in to the best of its ability.

MARY OF MAGDALA TO BE PUBLISHED.

The Macmillan Company have in press Paul Heyse's drama, Mary of Magdala, made known to the English-speaking stage last season by Mrs. Fiske, having secured the rights of publication from Harrison Grey Fiske, who controls all rights to the play in English. The book will be published on Sept. 14, which is the date set for the reappearance of Mrs. Fiske at the Manhattan Theatre in this play. Up to the present time the identity of the author of the American version of Mary of Magdala has been so closely guarded that no one but those immediately concerned in the production and the publishers know it. This fact is remarkable, in view of the attention the play has challenged and the curiosity and interest in dramatic and literary circles as to the identity of the author of the adaptation. To persons familiar with the German form of the drama this curiosity is acute, as although the integrity of the play has not been materially affected by its adaptation, the English version has a literary quality as distinct as that of Heyse, although in this respect the versions differ as widely as their respective makers differ in literary method. The name of the author of the English version, who, it may be said, is an American man of letters widely known—in fact, of international reputation—will be disclosed simultaneously with the publication of the book and the revival of the play by Mrs. Fiske.

NIECE OF ELLEN TERRY HERE.

Beatrice Terry, a twelve-year-old niece of Ellen Terry, arrived in New York Saturday, Sept. 5, on the *St. Louis*. She is to play the part of Gwendoline Tidmarsh in The Man from Blankley's. Miss Terry is the youngest member of the famous English family of actors of that name, and has already achieved considerable success on the English stage. Her mother accompanies her.

TRACY THE BANDIT.

A. C. Dorner and Company have secured the sole right to produce Tracy, the Bandit, in the United States, and are about to launch it fully equipped in every detail. Thirty-five people comprise the company, a number of well-known melodramatic players appearing in the cast, including Henry Belmar, the author, as Tracy. The piece is to be elaborately staged, special scenery having been painted for it, and elaborate mechanical and electrical effects prepared. An electric and rain storm is said to be a noteworthy feature. A heart story is interwoven throughout the exciting episodes of Tracy's life.

A DISCOVERY BY EDGAR SELDEN.

Attie Spencer, the new comedienne recently "discovered" by Edgar Selden and intrusted by him with the principal female role in his musical success, Peck and His Mother-in-Law Abroad, is reported to have scored heavily and justified Mr. Selden's faith in her ability. This attraction opened Aug. 19, and is booked solidly until June 1. Next season Miss Spencer will be featured at the head of a big musical production under the management of Mr. Selden.

CURRENT AMUSEMENTS

Week ending September 12.

ACADEMY OF MUSIC—The Bostonians in Robin Hood—3d week—18 to 25 times.
AMERICAN—The Evil Men Do—2d week—9 to 15 times.
BELASCO—Closed.
BIJOU—William Collier in Personal—6 to 12 times.
BROADWAY—A Princess of Kensington—2d week—10 to 17 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Runaways—18th week—126 to 132 times.
CIRCLE—Hurtig and Seamon's Paradise Gardens—Vaudeville.
CRITERION—Closed.
CRYSTAL GARDENS—Burlesque and Vaudeville—12th week.
DALY'S—Three Little Maids—2d week—9 to 16 times.
DEWEY—Rentz-Santley Burlesquers.
EDEN MUSEE—Figures in Wax.
EMPIRE—CLOSED.
FOURTEENTH STREET—Andrew Mack in Arrah-Na-Pogue—1st week—2 to 9 times.
GARDEN—Announced to open Sept. 14 with Ulysses.
GARRICK—Vivian's Papas—4th week—31 to 38 times.
GRAND OPERA HOUSE—For Her Children's Sake—1st week—2 to 9 times.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Rogers Brothers in London—1st week—1 to 8 times.
LION PALACE—Vaudeville.
LONDON—Sam Devere's Company.
MADISON SQUARE—My Wife's Husbands—3d week—25 to 31 times.
MADISON SQUARE GARDEN—The Fashion Show—2d week.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—The Wizard of Oz—34th week—265 to 272 times.
MANHATTAN—Henrietta Crosman in As You Like It—1st week—2 to 9 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Jim Bludso.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Vanity Fair Extravaganza Company.
MINER'S EIGHTH AVENUE—Imperial Burlesquers.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Closed.
NEW GRAND—Closed.
NEW STAR—Fight for Millions.
NEW YORK—Closed.
OLYMPIC—Vanity Fair Burlesquers.
PARADISE ROOF-GARDEN—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—The Earl of Pawtucket—25th week—45 plus 201 to 208 times.
PROCTOR'S FIFTH AVENUE—A Southern Romance.
PROCTOR'S FIFTY EIGHTH STREET—The Child Slaves of New York.
PROCTOR'S 125th STREET—Delmonico's at Six.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
ST. NICHOLAS GARDEN—Japanese Opera, Otoyo—1st week—4 to 11 times.
SAVOY—Mrs. Langtry in Mrs. Deering's Divorce—1st week—1 to 7 times.
TERRACE GARDEN—Summer Opera—15th week.
THALIA—Closed.
THIRD AVENUE—A Great Game.
WALLACK'S—Announced to open Sept. 10 with Peggy from Paris.
WEBER AND FIELDS'—Closed
WEST END—Busy Izzy.
ISHOR—Closed.
VICTORIA—Closed.

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THEATRES AND MUSIC HALLS.

Tony Pastor's.

Howard and Bland in A Strange Boy top the bill, with Mr. and Mrs. Mark Murphy in Why Doogan Swore Off a close second. Owen Kildare, known as "The Bowery Kipling," assisted by his own company, is an extra feature in a sketch called A Raid on Policy, written by Mr. Kildare. The bill also includes Prevost and Prevost, Orville and Frank, Hill and Whittaker, Reno and Smith, Clifford and Hall, Le Roy and Walby, Miles and Nitram, Collins and Reynolds, Juggling Burkes, and the vitagraph.

Keith's Union Square.

Nirvana, who presents colossal colored pictures with the aid of a trained stallion, is the novel feature of a bill that embraces the Werner and Amores Troupe, fresh from Europe, in a pantomime; Mark Sullivan, Midgely and Carlisle, Albanos Troupe, Holdin's manikins (third week), Cara Kilfane, Ed Gray, Three Richards, Brandon and Wiley, and the moving pictures.

Proctor's Twenty-third Street.

Gillett's musical dogs are the feature of a bill including Nora Bayes, Delmore and Lee, a "coon absurdity" called The Bogus Prince, Lawson and Booth, Estelle Wordette and company, Artell and Sylvain, Barry and Connors, Gilday and Fox, H. V. Fitzgerald, Price and Steele, Caroline Richings, Conwell and O'Day, Jose Martin, and the kalatechnoscope.

Proctor's Fifth Avenue.

The stock company appears in A Southern Romance, with a cast headed by Robert Cummings and Kathryn Purnell Griffith, assisted by Gerald Griffin, George Friend, Al. Roberts, Alice Gale, and others. The olio includes Ford Sisters, Gallando, Bessie Perguard, and the kalatechnoscope.

Proctor's 125th Street.

Delmonico's at Six, with Jessie Mae Hall in the leading role, is this week's bill. In the cast are Paul McAllister, Sol Aiken, Charles M. Seay, H. Dudley Hawley, Cecylle Mayer, and others. Loney Haskell and the kalatechnoscope appear between the acts.

Circle.

The bill is headed by the Four Mortons, and the Four Nightons are a special feature. Other entertainers are Wilfred Clarke and company, Rauschle, Sydney Grant, Fields and Ward, and Greene and Werner. The vitagraph shows new views.

Hurtig and Seamon's.

The entertainers are McIntyre and Heath, Cole and Johnson, Josephine Sabel, Louis Simon and Grace Gardener, Charles Leonard Fletcher, Prelle's dogs, Jules Keller, Ford and Dot West, and the vitagraph.

Paradise Gardens.

The bill includes Aga, Victor's Royal Venetian Band, Picolo's midgets, Five Juggling Johnsons, Les Three Dumonds, Agnes Mahr, French Brothers, Josephine Sabel, J. Warren Keane, Four Nightons, Collins and Hart, and Satsuma.

LAST WEEK'S BILLS.

TONY PASTOR'S.—George Evans, who has been very popular for a good many years, but who won national fame by writing "The Good Old Summer Time," headed the bill last week, and to say that he was warmly welcomed is putting it very mildly. Mr. Evans had a lot of new material, and his apt comments on topics of the day, together with his songs, kept the audience in fine humor. This was his *au revoir* to vaudeville, and possibly his farewell; much depends upon his success in the new farce in which he is to shortly begin a starring tour. At any rate, his admirers let him feel that he has their best wishes for his success. Kelly and Violette were completely successful in their singing sketch, in which Miss Violette shows some very handsome gowns and Mr. Kelly displays a remarkably powerful voice. Harris and Walters proved extremely amusing in their grotesque comedy act and seem to be as popular as they have been for many years. Gus Williams had an assortment of new and timely jests, and the veteran more than held his own with the younger contingent. Mr. and Mrs. Browning were seen once more in The Cure, which is one of the best vehicles they have ever had. The original Ford Sisters, who are expert dancers, won unqualified approval. Georgia O'Ramey entertained with her monologue very pleasingly. She is quite a favorite here and her work is always sure of appreciation. The Holdsworths in a diversified programme of songs, dances and banjo work scored heavily. Tanner and Gilbert in A Country Boy; Weston Sisters, a lively pair; Doll and Burden, entertainers; Annie Morris, comedienne, and the vitagraph all came in for a fair share of applause.

KEITH'S UNION SQUARE.—Robert Hilliard headed a strong bill in a sketch called Number 973, written by himself and Edwin Holland. The piece was tried one afternoon at this house last Spring and was fully reviewed in THE MIRROR at that time. It tells the story of a thief who has just been released from jail after serving a sentence as Number 973 in the list of prisoners. He breaks into the home of the District-Attorney, but is saved from a second term in prison by the intercession of the lawyer's little daughter, who recognizes in him the man who had saved her life in a runaway accident the day before. The piece is strong, concise and well-written and the situations are dramatic without being overdrawn. Mr. Hilliard did excellent work as the rough malefactor with the right sort of heart, and his scene with the little girl was played with much delicacy and feeling. Mr. Holland as the District-Attorney was dignified and forcible, and little Jane Pelton as the child was very sweet indeed. The setting and light effects were admirable in every way. Tom Lewis and Sam J. Ryan, those two reliable laugh-makers, were seen in a new act called The Wireless Telephone. It is just as funny as their old act, The Two Actors, and that is saying a good deal, as their other act has been considered one of the funniest things on the stage for years past. In The Wireless Telephone Ryan appears as a man who intends staying all night in a house that is said to be haunted. Lewis, in his familiar black-face make-up, enters and discloses the fact that he is the inventor of a wireless telephone. He hangs the instrument on the wall and gives some very amusing tests of its efficiency. After this Ryan tells Lewis the story of the haunted house, and at the finish the ghost appears and Lewis' fright wig does good service in bringing the curtain down with a roar. The act is a succession of screams from start to finish, and it will undoubtedly add greatly to the popularity of this clever team. Frank Bush made his reappearance and told a string of new and old stories in his own original way, which is a way, by the way, that makes an audience enjoy itself thoroughly. Spenser Kelly sang three new songs, one of which, called "Just a Game of War," is a very pretty ballad and was encored. Maybelle Eckert presented her monologue, Comedy and Pathos, with success. She is a robust-looking little woman, who looks as if everything agreed with her. Wallno and Marinette, a team of European acrobatic dancers, of the kind that Koster and Bial used to import so lavishly, made a decided hit. They are quaint and very clever. The woman turns handsprings with an ease and grace that is quite remarkable, and her partner is funny in an odd way. Their turn is decidedly out of the ordinary and the finish is quite exciting. Grace La Rue and her smart little colored boys did a neat and pleasing turn, consisting of talk, songs and dances. Paulinetti and Piquo scored heavily in their acrobatic act, in which the invisible wire is very effectively used. Holdin's manikins, by far the best marionette entertainment ever seen here, continued for a second week with a partial change of programme, meeting once more with decided approval. Kohl and Ross and company, in the musical farce, Trouble in a Dental Parlor; Robbins and Trenneman, the La Velles, the Whitesides, and Brothers De Van were also in the bill. The bioscope is the name of the machine which now furnishes the moving pictures.

PROCTOR'S TWENTY-THIRD STREET.—Howard Thurston, in the second and last week of his engagement, again demonstrated his superiority in the art of magic and sleight-of-hand, and his marvelous illusions were applauded and watched with the greatest interest by large audiences. William Friend and Thais Magrane presented for the first time in this city a new sketch called Stringham and Co. The scene is laid in the office of a newspaper in a small Western town, and there is ample evidence that the paper is on its last legs. The editor, however, though very seedy looking, is bright and chipper, as he has advertised the plant for sale. A young woman in cowboy, or rather "cowgirl" costume enters and after some pistol practice announces that she intends to shoot the editor just as an advertisement for a hair restorer she has invented. There is some airy persiflage when she and the editor meet, and a number of farcical situations follow one another in rapid succession. The piece is a farce, pure and simple, and goes with considerable dash from start to finish. Mr. Friend is an excellent light comedian, and his antics, comedy mugging and amusing business made a decided hit. He introduced a patter song and sang it very well indeed. Miss Magrane is a very comely girl and looked very fetching in her short Western costume with its short skirt and leather leggings. She is also a clever little actress and entered into the spirit of the occasion with much energy. A third character who helped to make the finish amusing was cleverly impersonated by Johnstone Flynn. Stringham and Co. is a bit of tomfoolery that is just suited to the demands of the average audience. A comedietta called Two of a Kind, by Edward Owings Towne, received its first presentation in this city at the hands of Charles Fleming, Frank Cotton and Marcelle Chevalier. The plot is by no means new. It deals with a youth who has sporty instincts, but who pretends to be a goody-goody chap in order to please an uncle who is supposed to be very strait-laced but who also has leanings toward the lighter side of life. A little French actress figures prominently in the mix-up, and there are a few comedy tangles before the final explanation. The piece was played quite briskly and made a favorable impression. Miles and Nitram received plenty of applause for their diverting comedy act. Al. Coleman pleased with some good stories. Ross and Bernard were very distressing, one of them being especially bad. If the better one had a partner as good as himself he would have a fair act. Bennett and Young scored with their illustrated songs. Monroe and Marshall, two bright-looking girls, "kidded" each other in a kittenish way. One of the best features of the bill was the comedy bicycle act of the Two Merrills. The man is a good pantomimist as well as a clever rider, and his partner is quite a help to him. The Barrells, a man and a little girl, did a neat musical act, with a little singing and gagging thrown in. Rice and Walters, the Three Carrolls and their mule, and the kalatechnoscope filled out the bill.

PROCTOR'S FIFTH AVENUE.—The Baby Chase, which was produced several years ago at Wallack's under the title of Nita's First, was carefully given by the stock company. Gerald Griffin, who established his popularity with this company last season, but who has been absent for several months on his annual trip to Europe, made his reappearance in the character of Irascible Fizzleton, and scored another hit with his comedy methods. Mr. Griffin is an actor of wide experience and great versatility, and whether a part is an exact fit for him or not he usually manages to let the audience know that he is there for the purpose of entertaining and not as an ornament. The regular patrons were glad to see him and welcomed him effusively. Robert Cummings as Fred Fizzleton, George Edwin Bryant as Will Frankleigh, and H. Dudley Hawley as Jemmy did excellent work. Beatrice Morgan as Nita and Alice Gale as Mrs. Fizzleton played admirably. Others in the cast were Lorna Elliott, Mathilde Deshon, Frances Cummings, Ethel Osborne, Giles Shine, and Victor Brown. Russell and Buckley headed the olio and made a hit. Others were Gardner and Leonard, Seymour and Seymour, Marshall, the mystic; Lydia Hall, Clark and Duncan, J. M. Taylor, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—The stock company amused large audiences last week in H. A. De Souchet's comedy, The Man from Mexico, which has many good comedy complications and amusing situations. Excellent work was done by Sol Aiken, Charles M. Seay, Paul McAllister, George Friend, H. Dudley Hawley, Duncan Harris, Margaret Drew, Cecylle Mayer, Julia Aiken, and Ethel Wynne. The vaudeville numbers were given by Harry B. Lester and the kalatechnoscope.

CIRCLE.—This cosy house was reopened for the season last week, under the able management of Percy Williams. Several improvements have been made during the Summer, and the theatre presented a very neat appearance. The star attraction was the reappearance of Maggie Cline, who sang "Throw Him Down McCloskey" and other favorite songs of her repertoire, in the same old way. Miss Cline's popularity remains undiminished, and the applause that greeted "McCloskey" was as loud as if the song had just been sung for the first time. The Irish diva was attired in a costume made entirely of emerald green spangles, and looked positively stunning. A novelty called Life on the Champs Elysees was presented under the direction of Frank L. Keeney. The participants were Wilson and Gaston, assisted by Mildred Hanson and Edna Buckley. A special set is used, showing the Champs Elysees in Paris at night, and the effect is extremely pretty. The quartette enter in a fine automobile and proceed to indulge in songs, dances and conversation. They all wear very elaborate and costly costumes, and there is ample evidence that a great deal of money has been spent on the production, which made a very pleasing impression. Yorke and Adams had a new act, which will be as good as the old one when they settle into it. They wear full-dress suits and opera hats, and most of their talk is on marriage. The lines and business are very good, and they work hard. They also sang two or three new parodies. Schenck Brothers, European acrobats, made their metropolitan debut with great success. They are splendidly built men, and do some tricks that have never been seen here before. Their head and hand balancing are superb, and their specialty aroused much enthusiasm. Paxton's Living Art Studies, a series of living pictures, are fairly good, but are not to be compared to others that have been seen in this city. The Three Dumonds, Parisian Minstrels; Trovollo, the very clever ventriloloquist; Tim Cronin, in his smart specialty, A Trip to the Vaudevilles; the Yalto Duo, Russian dancers, and the vitragraph made up the bill.

HURTIG AND SEAMON'S.—The opening of this house occurred on Saturday evening, Aug. 29, as chronicled in last week's MIRROR, and big audiences continued to pour in at every performance throughout last week. The new decorations and the many improvements in the music hall called forth enthusiastic praise from the patrons, and the managers received many compliments on the good taste displayed. The star feature of the programme was the dramatic sketch founded on "Oliver Twist," presented by Charles J. Ross and Mabel Fenton. Will West, erstwhile of Broadway, made a venture into vaudeville with an act showing a scene in the subway, in which he was assisted by a chorus. The act made a good impression. The turns of Billy S. Clifford, Rose Naynon's cockatoos, the Arvellos, Chris Bruno, and Mabel Russell, Smith and Bowman, and Truly Shattuck were also well received. New views on the vitagraph closed the performance.

PARADISE GARDENS.—The excellent bill of vaudeville provided by Manager Hammerstein drew large and well pleased audiences, and applause and encores were the order of the week. Excellent turns were presented by Aga, the mysterious; Victor's Venetian Band, Gillett's dogs, Piccolo's midgets, Five Juggling Johnsons, Three Dumonds, Agnes Mahr, French Brothers, Josephine Sabel, J. Warren Keane, Four Nightons, Collins and Hart, and Satsuma.

The Burlesque Houses.

DEWEY.—Fred Irwin's Big Show was the drawing card for "Eagle" week, and a series of crowded houses gave proof of the popularity of the Irwin trade-mark. The entertainment consisted of a burlesque called Gilhooley's Day Off, divided into two acts, with an olio between. Tom Coyne was Gilhooley, and he carried the burden of the funmaking very cleverly, assisted by the entire company and chorus. The star feature of the olio was the Eight Champions, especially imported from Europe for this organization. Their specialty was brisk and lively and they were applauded to the echo. Bennett and Revere, Coyne and Ardell, Carew and Hayes, Lawrence and Edwards, and Willie Weston, the young comedian, all did their share to make the time pass swiftly. The Rents-Santley company is the underlined attraction.

MINER'S BOWERY.—The Moonlight Maids drew good houses here last week. Prominent in the company are Toma Hanlon, Marie Rogers, Frederick Brothers and Burns, Emma Cottrelly, Fields and Woolley, and Rice and Prevost. The burlesques were A Rialto Rounder and A Round Up. This week, Harry Morris' A Night on Broadway.

MINER'S EIGHTH AVENUE.—The Vanity Fair Extravaganza company gave a diversified entertainment. The burlesques were Ladies' Night at Reilly's and Hotel Waldorf-Castoria. The principal entertainers are Imhoff and Conn, who deserve special mention: Cook and Sylvia, Shannon and Brown, Jack Gardner and Mlle. Ani. This week, Harry W. Williams, Jr.'s, Imperials.

LONDON.—Rose Sydell's London Belles made their reappearance and pleased good houses. Pleasure and Plenty, a two-act burlesque by Joseph A. Mitchell, was the feature of the entertainment, with specialties by Ben J. Walker, Cadieux, Engstrom Sisters, Ruth Denver and company, Strouse and Young, O'Brien Troupe, and Campbell and Weber. This week, Sam Devere's company.

OLYMPIC.—Robert Manchester's Cracker Jacks made a hit with the Harlemites, with the usual burlesque and olio. This week, Vanity Fair Burlesquers.

JO PAIGE SMITH AS AN ACTOR.

Jo Paige Smith, the vaudeville agent, made his appearance as an actor on Sunday evening, Aug. 30, at the opening of the season of the Empire Theatre, Hoboken. During the progress of the sketch, Change Your Act, by Victor Moore and Emma Littlefield, the action of which is supposed to take place when no audience is present, Mr. Smith was standing in the wings. He joined the army of "kidders," and handed some warm "jabs" to Mr. Moore, who is quite used to surprises of this kind. Since this sketch was first produced by Mr. Moore, many well-known people have supported him, including Marie Dressler, McIntyre and Heath, the Three Mortons, Loney Haskell, Eddie Girard, Dorothy Neville, Imro Fox, Charles Colby, and many more. It is needless to say that Mr. Moore does not have to pay the salaries of these stars.

MRS. COOK DISAPPEARS.

James F. Cook, of Cook and Sonora, notified the police of Queens County on Wednesday last that his wife had disappeared several days before, and requested that a search be made for her. She left their home, the Imperial Hotel, near the racetrack in Jamaica, L. I., to look for a trained nurse for their son, who was threatened with appendicitis, and, as she did not return, her husband had become very much alarmed, as he feared that her absence would affect the boy's chances for recovery.

PLANS FOR BIG CIRCUIT.

The Shields Theatrical Circuit, which has been organized for the purpose of showing the people of the West and Northwest what real vaudeville is like, is an accomplished fact, and there are now nineteen cities and towns in the combination. Edward Shields whose headquarters are at Portland, Ore., will be the general manager. The company is capitalized at $100,000, and will build new theatres at Walla Walla, Pendleton, Spokane, and Portland.

WEST AND VAN SICLEN TO LEAVE.

J. Royer West and Ida Van Siclen, who have been with Charles Grapewin in Mr. Pipp, since the beginning of the season, have decided to leave the company at the end of the Philadelphia engagement on Sept. 19. Mr. West and Miss Van Siclen are dissatisfied with the parts assigned them, and, as even their specialty was cut down until they had scarcely anything to do, in justice to themselves they felt that they could not continue with the company. Their future plans are not settled. They may accept one of several offers to appear in other musical comedies or return to vaudeville.

MAGGIE CLINE.

That the New York public is loyal to its old favorites was never better shown than last week, when Maggie Cline, the "Irish Queen," made her reappearance at the Circle. Her admirers gathered in force, and they gave her a "cead mille failthe" that must have warmed the cockles of her heart. With a manner as coy and fetching as any girl of sweet sixteen, she acknowledged that she weighed 210 pounds, and added that she didn't care who knew it. Nobody cared about a mere detail of that kind, as the "Queen" looked the picture of health, and she was so effervescently good natured, that even if she had rivaled Barnum's famous fat woman in size, as long as her songs were sung well everybody would have been satisfied. Of course, the Hibernian cantatrice sang "Throw Him Down McCloskey," as she alone can sing it, and naturally it brought down the house. One expects to hear this famous song from Miss Cline, just as one anticipates "Home, Sweet Home" from Madame Patti at every performance, no matter what else she may sing. Long live Maggie Cline, and may she be able to warble "McCloskey" for many, many years to come.

WISE ADVERTISERS.

Merritt and Roxella, in sending an advertisement to THE MIRROR say in their letter: "We got more out of our two ads. in THE MIRROR than from all other papers combined." All the members of the vaudeville branch of the profession who have used the columns of THE MIRROR say the same thing. More performers are realizing the value of advertising every day, and those who do not wish to be left behind in the race for popularity would do well to get in line before it is too late.

LOUISE BROWNING DROWNED.

Louise Browning, of the Browning Sisters, a team well and favorably known for their refined singing specialty, was accidentally drowned at Wrightsville Beach, N. C., on Aug. 28. The remains were interred at her home in Louisville, Ky.

VAUDEVILLE JOTTINGS.

Luna Park, Coney Island, will be kept open until Oct. 1, and several big carnivals and special days have been arranged for the month of September. Over 4,000,000 people have visited the resort so far this season.

Thomas J. Ryan and Mary Richfield have decided to call their new act by Will M. Cressy, Mike Haggerty's Daughter, as it is a sequel to Mag Haggerty's Father. Their time is nearly all booked, and they will present both acts during the season. If the new act is better than the old one, Mr. Cressy will receive another $500, in addition to a like amount already paid him by Mr. Ryan.

Eva Mudge is attracting more and more attention every day, and the press notices of her work in the West during the past Summer have been most enthusiastic. As an evidence of her popularity in Chicago, the management of the Masonic Temple Theatre billed her in the newspaper advertisements on equal terms with Marshall P. Wilder. If Miss Mudge keeps on in this way we may expect to see her heading her own co. before very long.

Ollie Young and Brother are meeting with success in the West, having introduced some novelties into their act. They are at Masonic Roof this week, and are booked solid until next March.

Walter Stetson played Proctor's Fifth Avenue Theatre, Sunday, Aug. 16, presenting his single specialty, The Ping Pong Boy, and opened at People's Theatre, Newport, R. I., Aug. 24, with A Villain Unmasked. Week of Aug. 30 he played Crescent Garden, Revere, Mass. Mr. Stetson is now being assisted by Emily Mills, late leading lady with Roland and Young's co., replacing Nelda Herman.

Armstrong and Holly have been meeting with continued success, presenting their two acts, The Expressman and The Yap. They will remain in vaudeville for the rest of the season, and have some excellent time booked in first-class houses.

Hubert Devean has a new musical arrangement for his specialty, which is said to greatly enhance its value.

THE MIRROR recently published an article with the title, "A Bad Habit," in which the growing custom of using broad language in vaudeville was dwelt upon. The article has been copied in dozens of papers in this country and Europe and has caused widespread discussion. The sooner performers realize that profanity is not humor, the better it will be for themselves and the profession in general.

The Gibney Sisters, Sadie and Grace, after a successful Summer season in the parks, have joined Frederick H. Wilson, playing parts and doing their specialties. They have been quite successful.

Victor Moore and Emma Littlefield spent the week of Aug. 24 at Atlantic City, enjoying the fine surf bathing. This was their only open week until May, 1904. They are at Brighton Beach this week, with two of the Keith houses to follow before they join the Orpheum Show for the season.

Jerome, Meredith and St. Claire Sisters are finishing a successful season in the parks, in their sketch, The Repentant. They are booking the best houses for the Fall and Winter season.

Mabel McKinley Baer, who recently underwent an operation for appendicitis, is expected to be fully recovered by Oct. 1, when she will make her New York debut at the Circle Theatre. It is not generally known that Mrs. Baer is the composer of "Anona," a musical fantasy that bids fair to rival "Hiawatha." She composes under the name of Vivian Gray.

Georgia O'Ramey made a hit of unusual proportions last week at Tony Pastor's. Her songs and stories were well received, and she was made to feel that she was very welcome, and when she returns to that house that the patrons will be very glad to see her.

"Motogirl" has been very successful in Europe. She opened in London on May 4, and her time was extended twice, until the engagement covered a period of three months. Her opening date in Berlin was Aug. 14. After the first performance she was offered an extension at an increased salary, and could not take it, as she was booked solid for two years on the Continent and in England. When Frederic Melville, the manager of "Motogirl," arrived in Berlin, he found that a rival manager had put on a very poor imitation of his act, calling it "Motomadchen," which is the German equivalent of "Motogirl." Mr. Melville immediately began a suit to restrain the imitator from copying his act and is now awaiting the decision of the German courts on his application. The performer who appears in the imitation act is a man, dressed as a girl, and the act is very poorly presented. When the real "Motogirl" appeared, the Berlin public at once recognized her merit, and she has been drawing crowded houses.

Florence Bindley, who has completely recovered from her long illness, will make her reappearance at the Empire, Hoboken, on Sept. 20, in her new act, An Afternoon at Home, which she expects will be the hit

VAUDEVILLE.

W. C. Fields TOURING THE WORLD

Mr. W. C. Fields, the other new arrival, set before the audience one of the most diverting turns that has been seen for many a day. Mr. Fields terms himself America's eccentric juggler, and eccentric he is. Expecting that he would prove merely one of the many weak imitators of Cinquevalli, the audience, at the outset, was preparing itself to despise Mr. Fields, but he was on the stage only a very few seconds when it changed its mind. There was no straining after effect, no self-consciousness. Mr. Fields is an instinctive humorist, and he acts as though he was in a room by himself. Further, as a juggler, he excites no comparisons with others of the same profession. His juggling is performed with balls, hats, sticks, and the usual paraphernalia of the craft, but there the resemblance ends. He puts these articles to such strange uses and comports himself in such a way that he conjures up no recollections of jugglers who have preceded him. He is silent through the whole of his turn, except when he makes a mistake. His deep and fervent comment on such occasions provokes such laughter that one is set wondering whether the error was not intentional. Altogether, Mr. Fields succeeded in presenting a highly amusing turn of a distinctly original type, and one that should at once establish his popularity.—Melbourne (Australia) "Argus." June 15th.

W. C. Fields, one of the greatest successes ever known in Australia, on making his first appearance in Australia on Saturday, created the greatest furore ever known, being recalled and recalled again and again by the enthusiastic audience that crowded the theatre from floor to dome.—Melbourne (Australia) "Age." June 15th, 1903.

RALPH AND REBA BICKNELL

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Something new in the Juggling line. The Laugh that won't come off. Now booking for season 1903-1904, in Vaudeville.

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(OF HORWITZ AND BOWERS),

Author of the Most Successful Sketches and Monologues in Vaudeville.

Now being played by Mr. and Mrs. Gene Hughes, Howard and Bland, Gracie Emmett and Co., Kine and Gotthold, Baker and Lynn, Mack and Elliott, John L. Sullivan and others. New sketches recently completed for Russell Brothers, Nichols Sisters, Le Roy and Clayton, the Blondells, Nelson and Milledge, Larry Smith and Co., Barr and Evans and others. For terms on Plays, Sketches and Monologues, address

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of her career. She has six new costumes that are said to be marvelously beautiful.

The Columbian Trio have added another member to their organization in the person of a four-year old child, who has developed a great talent for toe-dancing. The trio played at Dayton, O., for three weeks, and at the end of the engagement tendered a banquet to Manager Kirk and the attaches. Fifty covers were laid and a very enjoyable time was had. At the closing performance the members of the little troupe were remembered with some very handsome presents.

While at Bridgeport, Conn., last week, Hoey and Lee were obliged to respond to numerous encores, singing their original parodies.

Cooke and Clinton, the lady sharpshooters, opened last month at the Alhambra, Blackpool, England, with great success.

The Troubadour Four—Nat Wixon, Harry Thornton, Burt Eaton, and William Fuller—opened their season with Sam Devere's Own co. at Boston, Aug. 24.

Evie Stetson, formerly of Melville and Stetson, has been engaged by Weber and Fields for their stock co.

The many friends of Kitty Morton, wife of Sam and mother of Clara, Louise, Paul, and several other little Mortons, will be glad to hear that she is able to appear once more. The Four Mortons are the top-liners at the Circle this week.

It is alleged that Dot Darlington, of Sanford and Darlington, has disappeared mysteriously. Mr. Sanford would welcome any information concerning her whereabouts.

J. Warren Keane has been engaged by Oscar Hammerstein to appear at the Paradise Roof-Gardens until the end of the season. He will leave shortly for Europe, to fill engagements made for him by Richard Pitrot.

Sallie Randall informs THE MIRROR that there is absolutely no truth in the report of her marriage to Mr. Eldridge at London, Ont. This report was circulated by enemies, and Miss Randall wishes her friends to know the truth concerning it.

Charles Leonard Fletcher underwent an operation at St. Mark's Hospital on Aug. 31.

Beata Winfield, the violinist, who has been in Europe for several months, returned to New York a few days ago.

Tom Kelly, the well-known property-man, has returned to work at Keith's Union Square, much to the satisfaction of many performers who knew Kelly of old.

George S. Fell has engaged so far the following acts for the Washington County Fair, to be held at Kingston, R. I., Sept. 8-11: McPhee and Hill, Ceballos Don, Two Hilarions, J. W. Hampton's dogs and goose, and Moa and Goodrich.

George Fuller Golden, who will return to the Palace, London, in October, has renewed his contract with that house for a term of two years.

Harold Cox's circuit of fairs is now under way. Among the acts engaged are the Zarnes, the Bijou Circus, and the Norins, high divers.

John T. Hanson and Maybel Drew have just closed a twelve weeks' engagement on the Boon circuit of parks. Their specialty, The Village Bill Poster, has met with success everywhere. They are now on the Joseph J. Flynn park circuit.

Mary Oliver, who owns several racehorses, made her debut as a vaudeville star on Aug. 29, at Tony Pastor's Theatre in a sketch called Bob, by Edmund Day. Miss Oliver was presented with a floral horseshoe seven feet high, and many of her friends bought front seats.

May Golden, formerly of the Golden Trio, has opened a hotel at Eighth and E Streets, N. W., Washington. It is called Hotel Golden, and the proprietress will make a specialty of catering to professionals.

The Behman Show, headed by the Russell Brothers and including James Thornton, Felix and Barry, Rossow Midgets, Three Livingstons, Bertie Fowler, Burton and Brooks, Sullivan and Pasquelina, and others, will open at Worcester, Mass., on Sept. 21.

There will be a "Jungle Ball" at Sea Beach Palace, Coney Island, on Sept. 10, given by Frank C. Bostock. Prizes will be given to the persons wearing the most elaborate costumes, and the affair is expected to prove one of the most novel ever given at Coney Island.

Timothy D. Sullivan, of Sullivan and Kraus, managers of the Dewey Theatre and the Eagle Burlesquers, was elected Grand Worthy President of the Fraternal Order of Eagles at their annual convention held in New York last week.

The Musical Goolmans have just closed a very successful and enjoyable season of fifteen weeks on the park circuits. This week they are at the Avenue Theatre, Detroit, Mich. They are well booked up for the season.

Jackson and Douglas, singing comediennes, have joined the Katherine Rober Dramatic co. to do parts and specialties.

The bill at Frank's Opera House, Bayonne, N. J., this week includes Billy Clifford, Gates and Nelson, Shevlin's Creole Babies, Gertie De Milt, Fetching Brothers, Seymour and Seymour, Zan Treder and Mansfield, and the La Velles.

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This week, Hoog Lake, Woonsocket, R. I., Fair; Wakefield, Mass., to follow.

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3—Brothers and Sisters—3

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JOE MYRA BUSTER **KEATON**

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NOTICE, ROAD SHOW MGRS.—Open—Sept. 13, 20, 27, Oct. 5, 12. Address Sept. 6, return date, at Mannion's Park, St. Louis.

EDDIE SHAYNE, Western Rep. JO PAIGE SMITH, Eastern Rep.

JAMES RICHMOND GLENROY

There is a comedian in Australia who calls himself "The Man With the Red Gloves." "Every one to his fancy," as the old woman said on a certain interesting occasion. I shall continue to occupy my space in the Hall of Fame as

"The Man With the Green Gloves."

GILLIHAN & MURRAY

Big hit at Henderson's Theatre, Coney Island, last week—re-engaged for this week. We open on the Poli Circuit, Sept. 14, for four weeks.

P. S.—Would buy a good Conversation Song and Dance.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Except on one or two unusually warm afternoons, for September the attendance at the four vaudeville houses has been good this week. Most of the matinees and all the evening audiences have been big, and such experts as Press Director Hatcher, for the Kohl and Castle triplets, the Haymarket, Olympic and Chicago Opera House, say the Fall season starts most promisingly.——This is the Olympic's second week, and Milly Capell, with her dogs and horse, is the headliner. Her three dogs and the handsome bay give a quadruple exhibition of training which seldom has been equaled here. There are two masters of the banjo on the bill, whose selections are so well chosen that each gets rounds of applause, Mr. and Mrs Perkins Fisher in the Ricketyville sketch became great favorites during the week, and Charles Lawlor and his two graceful young daughters were among the hits of the week.——At the Masonic Temple the Nichols Sisters as two young colored girls offered something unusual which pleased. The season on the roof runs for several weeks yet, with Papinta next week and Corbett the following. Business has been immense up to date, and fully 100,000 people have been lifted up twenty stories and gently dropped down again. How Manager Murdock packs folks in up there and how the crowds melt away is one of the wonders of Chicago.——Bobby Gaylor is going on alone in local vaudeville theatres soon, having abandoned the sketch condensed from Sport McAllister, though he says it went well in St. Louis after the trying out it got here.——Some of the artists to come at Kohl and Castle's three houses are Le Febre, the saxophone player; Frank and Claire, the unipedalists. Webb's seals will be at the Chicago Opera House next week.——Barnum and Bailey Circus come Sept. 7 for two weeks.

O. L. COLBURN.

BOSTON, MASS.—There will be a strong bill for Labor Day week at Keith's, headed by Robert Hilliard, supported by Edward Holland and co., in a new dramatic sketch. Emma Carus will return to this house for her first vaudeville appearance since the run of The Defender. Another prime favorite at Keith's, Hal Merritt, will be seen in his sketch, The Poster Girl. Other attractions are the Holloway Trio, Treloar, Grace La Rue and her pickaninnies, Revere Sisters, and the De Vans.——Reilly and Woods' co., headed by Pat Reilly, will be at the Palace, adding their olio, consisting of Bonita and her pickaninnies, the Orpheus Comedy Four, Nat Leroy, Emily Beaupre, George and Lotta Brennan, and Craig and Ardell. ——The Bohemians will be at the Lyceum week 7, for their first engagement at this house this season.——The burlesque co. at the Howard Athenaem has settled down for a season of prosperity. It is carefully selected by Violet Mascotte, whose able direction is evident in the snap and vivacity of the production. A strong vaudeville bill has been prepared for next week.——Austin and Stone's will have a long bill for the holiday week, but one of the chief attractions now will be the python's den, where the mother snake has rigged up an incubator to add to the population of snakedom.——Most of the open air theatres will close their seasons with the holiday performances of Labor Day.——Fred St. Onge, the tramp comedy cyclist, starts next week on a trip which will include engagements to the Pacific Coast and back, reaching New York in January. At the Elkes' memorial bicycle meet this week he returned to the track and showed how well he could do as a racer again if he should try.

JAY BENTON.

ST. LOUIS, MO.—The premature Fall weather of the present week is having a depressing effect on the few Summer gardens, as the public is beginning to show its preference to the more comfortable theatres.——The Columbia offers a bill this week which is uniformly entertaining, the performers being Ernest Hogan and Mattie Wilkes, Louise Brehany, John Ford and Mayme Gehrue, Madame Emmy, John Gilbert, and Foster and Foster. On the list week 7-13 are Fagan and Byron, Lotta Gladstone, Hines and Remington, Julius Tannen, Wilton Brothers, McCue and Cahill, Lew Wells, Isabella Saeger, De More and Gracetta, Walter Daniels, and Caldwell and Thomas. ——James J. Corbett is the headliner at Forest Park Highlands this week. The other acts, especially that of McCauley and Davis, the Pantzer Trio and Callahan and Mack, are good. A new bill will be given Sunday and Monday, the latter being the closing day of the season.——Willard and Willard, revolving globe artists, are the featured performers at Hasbagen's Park. The Coney Island singing girls appear in a scene from Florodora.——West End Heights is offering the Musical Stuarts, the Great Slakey and others.

J. A. NORTON.

CINCINNATI, O.—The bill at the Columbia Aug. 30-5 was marred by the illness of Ethel Levy, who appeared only at the first performance, and then was not able to do herself justice. Mary Norman had an attractive act, and the Mannings were satisfactory in a new sketch. The others were Maxwell and Dudley, Donahue and Nichols, Drawee, the Great Northern Quartette, and Frank and Le Clair.——At the Lagoon 30-5 were Gilbert Sisters, the Sankey Brothers, Powers and Theobald, and the Weston-Raymond Trio.——The Tiger Lillies at People's drew good houses throughout the week 30-5.

H. A. SUTTON.

PHILADELPHIA, PA.—Keith's Bijou returns to its original policy of continuous vaudeville 7, with the following bill: Edmund Hayes and co. in A Wise Guy, James Thornton, Keno, Welch and Montrose, Wood and Ray, Johnson and Wells, Rice Family, Althea Twins, Tanner and Gilbert, Dolly Jordan, the Holdsworths, Weitzel, and the biograph.——Keith's New Theatre continues to packed houses at every entertainment, the weekly change of novelties appealing to amusement seekers. Attractions 7-12 include a contest between horse and bicyclist, Marshall P. Wilder, Three Avolos, Tom Lewis and Sam J. Ryan, Monroe, Mack and Lawrence, Willis Family, George C. Davis, Grant and Grant, the Lavelles, Al Stebbins, Owley and Randall, Carlin and Otto, Steve Jennings, Robbins and Trenneman, Charles Andrew McCann and the biograph.——Business at the Trocadero Theatre has been excellent since the opening. Rose Sydell's London Belles with a new burletta, Pleasure and Plenty, announced for 7-12.——At the Lyceum the Moonlight Maids Burlesquers will hold merry away 7-12.——The Arch Street Museum is presenting a better class of attractions than in former seasons, as the patronage warrants it.

S. FERNBERGER.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Season commenced Aug. 31 (matinee every day) to packed houses. The theatregoers seemed hungry for burlesque, and the business continued big all week. The Utopians was the opening attraction 31-5, and it is a clean, good bill. The clever variety turns between handsomely costumed and well sung burlesques are Nice and Coy, McRae and Wyatt, George B. Alexander and co., Madden and Jess, Emmonds, Emerson and Emmonds, and George H. Diamond. Belle Harvey is a fair leader of the burlesque contingent, and the chorus is good and strong. Fred Irwin's Big Show 7-12. Rentz-Santley 14-19.—— Items: George H. Diamond sings illustrated songs in a manner to make them entertaining and interesting.—McRae and Wyatt have an excellent sketch this season, and they are good dancers. Tom McRae plays a hairlipped boy in the burlesque, and it is a star part, not overdone, and funny.—Nice and Coy are husky singers and dancers, and make good.—George B. Alexander does a legitimate act, and it is a good one. —Emery Lenharr, formerly of the Bon Ton, is now stage carpenter at the Empire, Hoboken.—Jack Armstrong is back again on the stage of the Bon Ton as assistant machinist.—The Bon Ton has been thoroughly overhauled, and it is now one of the neatest houses in the vaudeville business.

WALTER C. SMITH.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): Resplendent with handsome new decorations, beautiful frescoes, elaborate furnishings, and new and elegant carpetings, the Grand Opera House threw open its doors Aug. 31. Patrons of this popular house were agreeably surprised when they entered the building, for the entire theatre had undergone improvement, and the result is Indianapolis has a very pretty and comfortable vaudeville theatre. The star is Madame Eugenia Montelli. She sang "Good-by Summer," the Flower Song from Faust, "Violets," and "Two Eyes." Two other acts on the programme were new to Indianapolis audiences—the exhibition of the Montrose Troupe and the farcical sketch of Hal Godfrey and co. Josephine Gassman and her "picks" and Falke and Seamon made hits.——Empire (Charles Zimmerman, mgr.): The American Burlesquers 31-5. Jeannette Dupre heads the burlesquers. The principal comedian is Billy W. Watson. Bell Brothers, Ratchelor Sisters, Murray nd McFarland, Wheeler and Washburn, and Mr. and Mrs. Hewitt are also on hand. Packed houses.

GEORGE S. APPLEGATE.

NEW HAVEN, CONN.—Poli's Wonderland Theatre (S. Z. Poli, mgr.): Mr. Poli will inaugurate the season by offering his patrons an excellent bill week 7-12. The attractive little theatre fairly glistens with new decorations, and there have been many needed improvements on the stage and in the dressing-rooms. The feature is Emmet Devoy and co. Others are Mlle. Agoust and C. H. Weston, Hoey and Lee, Louise Montrose, Three Marinos, Holden and Hume, Antrim and Peters, Ford and Candwell, and the electrograph. At Hartford Mr. Poli spends most of his spare time. A lot of hustling has to be done to make ready for the opening 14.——Casino, Savin Rock, offered a fair entertainment for last week of season, 31-5. There were balloon ascensions and concerts. The season has been successful financially.——Brandford: The annual fair will be held week of 7-12.——Item: Louis Pelacel, the well liked stage-manager at the Wonderland, has had a splendid season at the Rock. Mr. Pelacel has managed several booths in the grove.

JANE MARLIN.

KANSAS CITY, MO.—At Hopkins' Forest Park Aug. 30-5 the Delaur-Debrimont Trio headed a very interesting bill. They were recalled several times. Loris and Altina, the crack rifle shots, also won much applause. Raymond Teal, Louis Torcat, Alf Holt, the mimic, and Hayes and Healey, in a comedy turn, were all more than well received. Good audiences were in attendance. For 6-12: Three Keatons, Madame Vallenta, Sherman and Deforest, Howard's ponies, dogs and monkeys, Mr. and Mrs. Jack Burch, Sophie Burnham, and La Gette.——In the German Village at Electric Park 30-5 a vaudeville bill of four numbers entertained large crowds. Earl Flynn was retained from the week before, and his songs pleased immensely. Pauline Westerly and James McQuade, in separate vocal turns, were also enthusiastically received. Leon and Bertie Allen again scored heavily.

D. KEEDY CAMPBELL.

TORONTO, ONT.—Shea's never did better business for a week than during the present one, and Aug. 31-5 the S. R. O. sign has confronted those who have come even before the overture. Mary Hampton and co. in The Melodrama made a decided hit. As usual, George W. Monroe "made good," and was as popular as ever. Edward M. Favor and Edith Sinclair were all right in Caesar's Angel, and in acrobatic work the Ellis and Nowlan Trio were very popular. Will C. Youngs and L. May Brooks in a pleasant musical sketch, The Gainsborough Girl, were up to date. Others were Stanley and Brockman, Delmore and Lee, and Irving Jones. Week 7: Charles Dickson and Co. Haines and Vidoco, Ethel Levey, Harry Le Clair, Cook and Sonora, Three Polos, Three Barretts, and the kinetograph.

STANLEY McKEOWN BROWN.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The regular vaudeville season opens 7 with Ned Wayburn's Minstrel Misses, Frank Keenan and co. in The Actor and the Count, Harry Davenport, Tim Cronin, Prince Kokin, Avon Comedy Four, Brooks Brothers, Mabel Eckert, Davis and Walker, biograph and others.——Westminster (George H. Ratcheller, mgr.): Reilly and Woods' Big Show opened Aug 31 for a week to a capacity house. An excellent entertainment was given by Pat Reilly, George and Lilla Brennan, Craig and Ardell, Nat Le Roy, and Bonita and her midgets. Dainty Duchess co. 7-12.—— Forest Casino, Rocky Point, had this bill 30-5: Wills and Collins, Bohee and Heyer, Hall and Hughes, Frances Harrison, Annie Southard, Martha Wilhelm, Leah La Jole, Sisters Putnam, and Adeline and her dog "Rubber."

HOWARD C. RIPLEY.

NEWARK, N. J.—In Proctor's bill Aug. 31-5 a fair average was maintained. Isabelle Urquhart and co., in Even Stephen, were effective and original. Edith Helena's singing was a treat to lovers of a sweet, clear voice artistically used. Others were Fuller and Rose, Gallando, Clifford and Dixon, Siddons Brothers, Hanson and Harris, Two Hills, and the kalatechnoscope. One act billed for the week was closed after the Monday matinee, as being entirely too broad for the patrons of refined vaudeville.—— Waldmann's did good business 31-5 with Harry Morris' Night on Broadway as the attraction. Harry Morris is the leading feature, and is aided by a comely and well drilled chorus. Tom Almond did a dancing stunt. Blue Bloods co. 7-12.

C. L. NELSON.

CLEVELAND, O.—Chase's Empire (C. J. Stevenson, mgr.): The bill at this beautiful theatre on the second week was a fine one, the headliner, George Primrose, making his first appearance in vaudeville in this city, where he has hosts of friends. Week 7-12. McMahon's Watermelon Girls, Tom Nawn and co., Ed Stevens, Mr. and Mrs. Robyns, Harry Brown, and Laura Deane.——Star (Drew and Campbell, mgrs.): Bon Tons will be the attraction 7-12.—— Colonial (A. F. Marsh, mgr.): A fine bill is prepared for week 7-12, with Ernest Hogan as the headliner.—— Herman Weldon continues the star attraction at Bostock's Animal Arena, Manhattan Beach.

WILLIAM CRASTON.

ALBANY, N. Y.—Gaiety (Agnes Barry, mgr.): Moonlight Maids Burlesquers, managed by C. Franklyn, rounded out the week Aug. 27-29 to big business. In the olio were Marie Rogers, Frederick Brothers and Burns, Delorme and Cotrely, Fields and Wooley, and Rice and Prevost. Phil Sheridan's City Sports opened 31 to the usual first-night audience. The Maids of Slam gave opportunity for fun making by Remsetta and La Rue, Mills and Beecher, Pan-American Four, Adelaide Marsden, May Curtis, and Venita, Dainty Duchess 3-5.

CHARLES N. PHELPS.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): Fred Irwin's New Majestics opened the week Aug. 30 to a packed house and gave entire satisfaction. A burlesque, entitled When I Was a King, brought down the house, and a large, prettily costumed and efficient chorus did admirable work. The olio was contributed to by the following: Larry McCale, Fred Bulla, J. Wesley Mac, Lillian Raymond, Marie Clifford, Marie Barrison, Clifford and Harvey, and Lillian Perry. Eagles Extravaganza co. 6-12.

CLAUDE L. N. NORRIE.

TOLEDO, O.—All the Summer houses will close next week, as the cool evenings are not calculated to increase business to any alarming extent. The bills for the various houses for the week closing 5, were as follows: Casino: Loney Haskell, Yorke and Herbert, Haight and Dean, Robert Eldridge, Sallie Randall, Robish and Childress.——Farm: Girard and Gardner, Mr. and Mrs. Robyns, Major Doyle, Delmore Sisters, Mary Galley, Dadet Trio.——Bellevue Park: Rice and Cady, Frank Bell, the Schillers, Mabel Morav, Samoya, La Tremos. C. M. EDSON.

MINNEAPOLIS, MINN.—The Blue Ribbon Girls gave a good bill at the Dewey week Aug. 30 to big business. The olio: Frey and Fields, Orth and Ferm, J. Bernhard Dyllyn, Glenroy and Russell Kessner and Bennett, and the Folly Trio. Irwin's Majestics 6-12.

F. C. CAMPBELL.

PORTLAND, ME.—Portland Theatre (Jas. E. Moore, mgr.): Bill week Aug. 31 included Quaker City Quartette, Fyne and Dandy, Rae and Broache, Si Stebbins, Revere Sisters, the Breens, and the biograph: S. R. O. Week 7-12: Will M. Cressey and Blanche Dayne, Charles T. Aldrich, Coakley and McBride, Vera King, Russell and Buckley, Belle Veola, and the biograph.——Items: Portland Theatre continues its phenomenal success. Manager Moore has leased a vaudeville house in Salem, Mass., in which season opens 7.—Harry C. Stanley, stage-manager of Portland Theatre, has been chosen local manager of the Salem house, and Business Manager Gerstle will take care of the stage management of the Portland Theatre, together with his present duties. It is Manager Moore's intention to gradually get possession of a chain of vaudeville houses throughout Northern New England.—The London Vaudeville co., playing Riverton Park week 31, is strongest aggregation seen here this season.

DETROIT, MICH.—At the Temple week Aug. 31-5 the feature is Jean Marcel's Living Art Studies, which are artistic and beautiful. Charles H. Bradshaw, assisted by George W. Conklin, Charlotte Wade, and Florence Horsfal, presented Fix in a Fix, a lively little comedy. Whistling Tom Browne, a prime favorite, delighted with his imitations. Zasel and Vernon, Elsie Bernard, the Lucados, Billy Link, Three Kelcey Sisters, and the biograph round out the bill.——The Avenue Theatre week 31-5 has a bill so good it is hard to pick a headliner. Mr. and Mrs. Esmonde play The Soldier of Propville, the clever little piece written by St. U. Collins, press representative of the theatre, and they again scored heavily in it. De Kolta (first time here) has a lot of marvelous tricks. Mrs. Alice J. Shaw and Daughters, T. W. Eckert and Emma Berg, La Petite Adelaide, James Richmond Glenroy, Carson and Parnum, and the vitascope are also here.

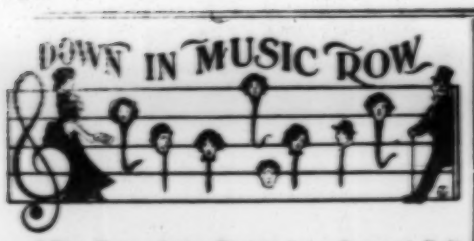
EVANSVILLE, IND.—West Heights (Francis Rogers, mgr.): Miller Brothers, Diorama has been continued for week Aug. 30, having proved a good drawing card. The bill includes Gillin and Fonda, Belle Belmont, Martin and Downs, and Edith Doyle. ——Cook's Park Theatre (Harry Lawrence, mgr.): The La Rose electrical fountain, which proved such a drawing card last week, has been continued third week as outdoor attraction. The theatre bill includes Kuno and Cole, Santoro and Marlow, Eddy Mack, Hadley and Archer, and two Evansville boys, Walter Flagler, and Harry Scott; the latter is now doing vaudeville work at various places and has been unusually successful.——Item: The father of Manager Francis Rogers died at Leavenworth, Kans. He was an old soldier, retired, and in failing health for years.—The Oak Summit Park has closed a very successful season, and Manager Sutton has left to join The Show Girl.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Very large houses were pleased Aug. 31-5 by the following bill: Mattie Keene and co., Mr. and Mrs. Mark Murphy, Harry Seback, Harrigan, Duffy, Sawtelle and Duffy, the Tobins, and the kinetograph. Agnes Miles failed to appear and her place was filled by Clarence De Veaux, Roger, violinist, formerly of this place, who made a hit. He is a brother of J. Roger West, of West and Van Sician. For 7-12: Picollo's Midgets, Melani Trio, George W. Day, Genaro and Bailey, the Two Ashtons, and others.——Rocky Springs Park Theatre (H. B. Griffith, mgr.): Vaudeville season closed 29.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, mgr.): An exceptionally good bill Aug. 30-5. Business excellent. Al. Lawrence, the Hoboken favorite, was the headliner, and as usual made a decided hit. Ned Wayburn's Minstrel Misses were particularly good and won much applause. Robert Carter and co., in The Wise Mr. Conn, were well received, as were the Cox Family, the youngest singing quartette in the world. Hoosier Zouaves, Victor Moore and Emma Littlefield, and Ziska and King were all well received. The bill ended with the kinetograph.——Item: Mr. Bruggemann has concluded to manage the Empire Theatre himself.

ATLANTA, GA.—Casino (Jake Wells, mgr.): Week Aug. 31-5: First-class bill, well balanced and interesting, consisting of Van Veno Brothers, Phil States, the Van Allens, Klein and Clifton, Vedmars, and the Tancans. Good business entire week.

VAUDEVILLE PERFORMERS' DATES

Adams, James R., and Co., Luna Park, Coney Island, May 30—Indefinite.
Adamini and Taylor—O. H., Chicago, 7-12, Cook's, Rochester, 14-19, Shea's, Toronto, Can., 21-26.
Adelaide, La Petite—Colonial, Cleveland, 7-12.
Adgie and Her Lions—Orph., Brooklyn, 7-12.
Albano Troupe—Keith's, N. Y., 7-12.
ALDRICH, CHARLES T.—Portland, Me., 7-12, Keith's, Providence, 14-19.
Antrin and Peters—Poli's, New Haven, 7-12.
Ashton, Margaret—Empire, Stratford, 7-12, Hackney Empire Palace, London, 14-19.
Ashtons, The—Woolworth Roof, Lancaster, 7-12.
August, Mlle.—Poli's, New Haven, 7-12.
Axtell and Sylvain—Proctor's 23d St., N. Y., 7-12.
Bailey and Madison—H. and S., N. Y., 21-26.
Barnes, Stuart—Orph., Brooklyn, 7-12.
Barr and Evans—Keith's, Phila., 14-19, Pastor's, N. Y., 21-26, Portland Theatre, Portland, Me., 28-Oct. 3.
Barrows, Josie and Willie—Lafayette, Buffalo, 7-12.
Barry and Connors—Proctor's 23d St., N. Y., 7-12.
Bayes, Nora—Proctor's 23d St., N. Y., 7-12.
Bean and Hamilton—Avenue, Pittsburgh, 7-12.
Beanos, The—Guvernator's, Atlantic City, 7-12.
Behr, Carrie—Bastable, Syracuse, 7-12.
Bell, Senator Frank—Junction Park, Beaver Falls, Pa., 8-12.
Bennett, Laura—Duquesne, Pittsburgh, 7-12.
Bernard, Elsie—Cook's, Rochester, 7-12.
Bieber, Barringer and Powers—Idora Park, Youngstown, 7-12.
Bijou Circus—Fair, Pottsdam, N. Y., 7-12, Fair, Willimantic, Conn., 21-26, Fair, Richfield Springs, N. Y., 28-Oct. 3.
Binke, Harry and Flora—City Varieties, Leeds, Eng., 7-12.
Bloom and Cooper—San Francisco, Aug. 31-12, Los Angeles, 13-26.
Buttemly Troupe—Revere Beach, Boston, 7-12.
Boudo, Art—Collin's Garden, Columbus, O., 7-12.
Boyce, and Wilson—Keith's, N. Y., 7-12.
Bradshaw, Charles H., and Co.—Cook's, Rochester, 7-12.
Brandon and Wiley—Keith's, N. Y., 7-12.
Brooks Brothers—Keith's, Providence, 7-12.
Brown and Bartoletti—Glendale Park, Nashville, 7-12.
Brown, Frank L.—Howard, Boston, 7-12.
Brown, Harry—Empire, Cleveland, 7-12.
BROWNE, WHISTLING TOM—Lyceum, Syracuse, 7-12.
Bruno and Russell—H. and B., Brooklyn, 7-12.
Bruns and Nina—O. H., Fowlerville Mich., 7-12, O. H., Pontiac 14-19, O. H., Caro, 21-26.
Buckner, Arthur—Dominion, Ind. Exhibition, Toronto, Can., Aug. 31-12, Western Fair, London, Can., 14-19.
Burch, Mr. and Mrs. Jack—Forest Park, Kansas City, 7-14.
Burkes, Juggling—Pastor's, N. Y., 7-12.
Burnham, Sophie—Forest Park, Kansas City, 7-14.
Burns, Harry—Empire, Lima, O., 7-12, Fairview Park, Dayton, O., 14-19.
Bush, Frank—Avenue, Pittsburgh, 7-12.
Cahill, William—Circle, N. Y., 21-26.
Christina's Monkeys—H. and B., Brooklyn, 7-12.
Christy and Willis—West End, New Orleans, 7-12.
Clarke and Temple—Salem Willows, Salem, Mass., 7-12.
Clarke, Wilfred, and Co.—Circle, N. Y., 7-12.
Clayton, Jenkins and Jasper—Palace, Bristol, 7-12.
Clifford and Burke—Cook's, Rochester, 7-12.
Clifford and Hall—Pastor's, N. Y., 7-12.
Clivette—Hopkins', Louisville, 6-12.
Coakley and McBride—Portland Theatre, Portland, Me., 7-12.
Colby and Way—Circle, N. Y., 21-26.
Colby Family—Chase's, Washington, D. C., 14-19.
Cole and Clemens—Doyle's, Atlantic City, 7-12.
COLE AND JOHNSON—H. and S., N. Y., 7-12.
Colemans, The—Avenue, Pittsburgh, 7-12.
Collins and Reynolds—Pastor's, N. Y., 7-12.
Columbian Trio—Columbia, Cincinnati, 7-12.
Columbino—Music Hall, Brighton Beach, 7-12.
Conroy and Pearl—Lagoon, Cincinnati, 7-12.
Conwell and O'Day—Proctor's 23d St., N. Y., 7-12.
Cook and Sonora, Shea's, Toronto, Can., 7-12.
Corbett, James J.—Ingersoll Park, Des Moines, 7-12, Masonic Temple, Chicago, 14-19.
Courthope, Jane—Atlanta, Ga., 7-12.
Cox, Ray—Lagoon, Cincinnati, 7-12.
CRESSY, WILL M., AND DAYNE, BLANCHE—Portland Theatre, Portland, Me., 7-12.
Crolius and St. Alva—Park, Milford, Conn., 7-12.
Curtis, Rita—Avenue, Pittsburgh, 7-12.
Dawson and Booth—Proctor's 23d St., N. Y., 7-12.
Day, George W.—Woolworth Roof, Lancaster, 7-12.
Deane, Laura—Empire, Cleveland, 7-12.
De Kolta—Colonial, Cleveland, 7-12.
Delmore and Lee—Proctor's 23d St., N. Y., 7-12, Proctor's Newark, N. J., 14-19.
Delmore and Wilson—Empire, Johannesburg, S. A., Aug. 24-Oct. 10.
Devaney and Allen—West End, New Orleans, 7-12.
Devoy, Emmett, and Co.—Poli's, New Haven, 7-12.
Dickson, Charles, and Co.—Shea's, Toronto, Can., 7-12.
DOLAN AND LENHARR—H. and B., Brooklyn, 7-12.
Downs, T. Nelson—Orph., San Francisco, 7-12.
Downey and Willard—Tivoli, Stockton, Cal., 7-12.
Doyle, Edward—Circle, N. Y., 7-12, Orph., Brooklyn, 14-19.
Dressler, Marie—Lyceum, Syracuse, 7-12.
Drew, Dorothy—Star, Cleveland, 7-12.
Duncan, A. O.—Orph., Brooklyn, 7-12.
Dupont, Marie, and Co.—Orph., Brooklyn, 7-12.
Eckhoff and Gordon—Hoag Lake, Woonsocket, R. I., 7-12, Fair, Wakefield, Mass., 14-19.
Eldridge, Press—Duquesne, Pittsburg, 7-12, Circle, N. Y., 14-19, Orph., Brooklyn, 21-26.
Ellis-Knowlton Trio—Farm, Toledo, 7-12.
Ellsworth and Burt—Hoag Lake, Woonsocket, R. I., 7-12, Avenue, Detroit, 14-19, Colonial, Cleveland, 21-26.
Emmett, Katie, and Co.—Hopkins', Louisville, 7-12.
Empire Comedy Four—Empire, Indianapolis, 7-12.
Empire City Quartette—Star, Cleveland, 7-12.
Ernie and Honeger—People's, Seattle, 7-12.
Esmonde, Mr. and Mrs. Edward—Colonial, Cleveland, 7-12, Columbia, Cincinnati, 13-19, G. O. H., Indianapolis, 21-26.
Everhart—Cook's, Rochester, 14-19.
"Eight of Hearts," The—Bastable, Syracuse, 7-12.
Farnum, Bud—Oakwood Park, Meadville, Pa., 7-12.
Farrell-Taylor Trio—Lafayette, Buffalo, 7-12.
Fay, Elsie—Chase's, Washington, D. C., 14-19.
Feltman and Richards—Tivoli, Mankato, Minn., 14-26.
Ferray, Cole and Co.—Poli's, Bridgeport, 7-12.
Ferguson and Dupree—Meyer's Lake, Canton, 6-12.
Ferguson and Mack—Hopkins', Louisville, 6-12.
Ferguson and Passmore—O. H., Chicago, 7-12.
Fields, Fanny—Empire, Shepperd's Bush, London, Eng., 7-19, Shoreditch and Collins, London, 21-Oct. 3.
FIELDS, W. C.—Tivoli, Sydney, Australia, Aug. 24-Nov. 15.
Finlay and Burke—Avenue, Pittsburgh, 7-12.
Fisher and Carroll—H. and B., Brooklyn, 7-12.
FISHER, MR. AND MRS. PERKINS—Haymarket, Chicago, 7-12, Columbia, St. Louis, 14-19, O. H., Chicago, 21-26.
Fitzgerald, H. V.—Proctor's 23d St., N. Y., 7-12.
FLETCHER, CHAS. LEONARD—H. and S., N. Y., 7-13, Proctor's 23d St., N. Y., 14-21, Proctor's, Newark, N. J., 21-26.
Flood and Hayes—Coeur D'Alene, Spokane, 7-12.
Ford and Cantwell—Poli's, Bridgeport, 7-12.
Ford Sisters—Proctor's 5th Ave., N. Y., 7-12.
Forrester, Charles—Atlanta, Ga., 7-12.
Fox, Imro, and Co.—Circle, N. Y., 21-26.
Gallando—Proctor's 5th Ave., N. Y., 7-12.
Gardner and Maddern—Medford, Mass., 7-12.
Genaro and Bailey—Woolworth Roof, Lancaster, 7-12.
Gerard, Francis—H. and B., Brooklyn, 7-12.
Gilday and Fox—Proctor's 23d St., N. Y., 7-12.
Gillette's Dogs—Proctor's 23d St., N. Y., 7-12.
Gladstone, Lotta—Columbia, St. Louis, 7-12, O. H., Chicago, 14-19.
Glees, The—Orph., Utica, 7-12.
Godfrey, Hal, and Co.—Columbia, Cincinnati, 7-12, Olympic, Chicago, 14-19, Haymarket, Chicago, 21-28.
Gogging and Davis—Chatham, Eng., 7-12.
Gordon and Hayes—Glendale Park, Nashville, 7-12.
Grant, Sydney—Circle, N. Y., 7-12, Orph., Brooklyn, 14-19.
Graves and Conklin—H. and B., Brooklyn, 7-12.
Gray, Ed—Keith's, N. Y., 7-12.
Green and Werner—Circle, N. Y., 7-12.
Haines and Vidoco—Shea's, Toronto, Can., 7-12.
Hall, Artie—H. and B., Brooklyn, 7-12.
Harrington, Giles W.—Jeffers, Saginaw, 7-12, Fort Sheridan Park, Highwood, Ill., 21-27.
Haskell, Loney—Proctor's 125th St., N. Y., 7-12.
Hecklow and Wheeler—Lakeside Park, Akron, O., 6-12, Empire, Lorain, O., 28-Oct. 3.
Heclow, Charles—Reeves' Park, Fostoria, 6-12, Jeffers, Saginaw, 14-19, Empire, Lorain, O., 28-Oct. 3.
Hefron, Tom—Empire, Denver, 7-12.
Helene and Emilon—H. and B., Brooklyn, 7-12.
Henderson and Ross—Robinson Park, Fort Wayne, Ind., 6-12.
Hill and Whittaker—Pastor's, N. Y., 7-12.
Hilliard, Robert—Keith's, Boston, 7-12.
Hines and Remington—Columbia, St. Louis, 7-12, Haymarket, Chicago, 14-19, G. O. H., Indianapolis, 21-26.
Holden, Olive—Poli's, New Haven, 7-12.
Holdin's Mannikins—Keith's, N. Y., 7-12.
Hoey and Lee—Poli's, New Haven, 7-12, Poli's, Waterbury, 14-19, Poli's, Hartford, 21-26.
Hogan, Ernest—Colonial, Cleveland, 7-12.
Holdsworths, The—Keith's, Phila., 7-12.
Holland, Edward—Keith's, Boston, 7-12.
Holmes and Waldron—Pavilion, South Bend, Ind., 7-12.
Hoosier Zouaves—H. and B., Brooklyn, 7-12.
HOUDINI, HARRY—Circus, Carrie, Groningen, Holland, 1-30.
Howard and Allen—Oxford Lake Park, Anniston, Ala., 7-12.
Howard and Bland—Pastor's, N. Y., 7-12.
Howard Brothers—Masonic Temple, Chicago, 7-12.
Howard's Ponies—Forest Park, Kansas City, 7-12.
Hughes and Hamilton—Star, Cleveland, 7-12.
Ingals Little Elsie—Masonic Temple, Chicago, 6-12, Pittsburgh, 14-26.
Jerome, Meredith, and St. Clair Sisters—West Heights Park, Evansville, Ind., 6-12.
Jackson Brothers—Odeon, Baltimore, 7-12.
Johnson and Wells—Keith's, Phila., 7-12.
Johnstone, Lorimer, and Co.—London, Eng.—Indefinite.
JOHNSTONS, MUSICAL—[illegible], Cleveland, 7-12.
Kane, Leonard—Castle, Toledo, 7-12.
Keane, J. Warren—Pastor's, N. Y., 7-13.
Keatons, Three—Forest Park, Kansas City, 7-12.
Kelcey, Three Sisters—[illegible], 7-12.
Keller, Jules—H. and S., N. Y., 7-12.
Kelly and Violette—Avenue, Pittsburg, 7-12.
Keene, Mattie, and Co.—[illegible], 7-12.
Kenna, Charles—Dominion, Ind. Exhibition, Toronto, Can., Aug. 31-12, Peoria, 14-19, Olympic, Chicago, 28-Oct. 3.
Kernell, John—Shea's, Buffalo, 7-12.
Kerns and Cole—Evansville, Ind., 7-12.
Kildare, Owen—Pastor's, N. Y., 7-12.
Killiane, Cora—Keith's, N. Y., 7-12.
Kine and Gotthold—Lafayette, Buffalo, 7-12.
King, Vera—Portland Theatre, Portland, Me., 7-12.
Klein, Ott Brothers and Nickerson—H. and S., N. Y., 14-20.
Koppe—Bradenburg's, Phila., 7-12.
La Dell, Frederic—Lakeside Park, Dayton, O., 7-12.
La Delle, Frederick—Empire, Lorain, O., 7-12.
La Fond, Charles—Casino, Toledo, 6-13.
La Tour, Irene—Circus Carrie, Amsterdam, Holland, Aug. 29-15, Palais d'Ete, Brussels, Belgium, 16-30.
Lamar and Deane—Empire, Cleveland, 7-12.
Lamonts, The—Temple, Detroit, 7-12.
Langdon, Hardie—Casino, Toledo, 7-12.
La Tremos, The—Brantford, Can., 7-12.
Lawrence Trio—Lagoon, Cincinnati, 7-12.
Lawson and Booth—Proctor's 23d St., N. Y., 7-12.
Le Clair, Harry—Shea's, Toronto, Can., 7-12.
Le Clair, John—Orph., Los Angeles, 7-12.
Le Roy and Walby—Pastor's, N. Y., 7-12.
Lee, Henry—Chase's, Washington, D. C., 14-19.
Leen, The—Empire, Denver, 7-12.
Leonard—Bradenburgh's, Phila., 7-12.
Leslie Brothers—Empire, Cleveland, 7-12.
Levina and Gray—Springbank Park, London, Can., 7-12.
Levy, Ethel—Shea's, Toronto, Can., 7-12.
Litchfield, Mr. and Mrs. Neil—Proctor's, Newark, N. J., 7-12.
Littlefield, Marion—Avenue, Pittsburg, 7-12.
Lovitts, The—Haymarket, Chicago, 7-12.
Lyons—Proctor's 23d St., N. Y., 7-12.
Lytton and Gerald—Haymarket, Chicago, 7-13.
MURPHY, MR. AND MRS. MARK—Pastor's, N. Y., 7-12.
McIntyre and Heath—H. and S., N. Y., 7-12, Cook's, Rochester, 21-26.
McIntyre and Primrose—Shea's, Buffalo, 7-12.
McMahon's Watermelon Girls—Empire, Cleveland, 7-12, Avenue, Pittsburg, 14-19, Masonic Temple, Chicago, 28-Oct. 3.
Mac and Mac—St. Johns, N. B., 7-12.
Mann, Mr. and Mrs. Danny—Olympic, Chicago, 7-12.
Mantelli, Madame Hopkins', Louisville, 7-12.
Marcel, Jean—Cook's, Rochester, 7-14.
Marinellas, The—Columbia, St. Louis, 7-12.
Martin and Slack—Orph., San Francisco, Aug. 30-12, Orph., Los Angeles, 14-26.
Martin, Jose—Proctor's 23d St., N. Y., 7-12.
Martini and Maximilian—Haymarket, Chicago, 7-12.
Mascotte, Violet—Howard, Boston, Aug. 17—indefinite.
Mathieus, Juggling—Lyceum, San Francisco, 7-12.
Meredith Sisters—Shea's, Buffalo, 7-12.
Meyer and Mason—A. and S., Boston, 7-12.
Midgely and Carlisle—Keith's, N. Y., 7-12.
Milani Trio—Wodworth Roof, Lancaster, 7-12.
Miles and Nitram—Pastor's, N. Y., 7-12.
Mitchell and Cain—Lafayette, Buffalo, 7-12.
Montrose Troupe—Columbia, Cincinnati, 7-12.
Moore and Littlefield—Music Hall, Brighton Beach, 7-12, Keith's, Providence, 14-19, Keith's, Phila., 21-26.
Moran, Pauline—McBeth Park, Lima, O., 7-12.
Morris, Leon—Hippodrome, London, Eng., 7-12.
Mortons, Four—Circle, N. Y., 7-12.
MOTOGIRL—Wintergarten, Berlin, Ger., Aug. 15-Sept. 30.
Mozart Comedy Four—Bastable, Syracuse, 7-12.
Mudge, Eva—Temple, Louisville, 13-19, Grand, Memphis, Tenn., 21-26.
MURPHY, J. A., AND WILLARD, ELOISE—Lakeside Park, Akron, O., 7-12.
Murtha, Lillian Leroy—Webster, Mass., Aug. 31-5.
Nawn, Tom, and Co.—Empire, Cleveland

"The Rose of the Riviera," by Bernard Rolt, will remain the leading feature of Mother Goose. This song was the reigning hit of the London production.

Alexandra Dagmar has profited by the present rag time craze in Europe. She is making the hit of her life in London with "De Coonville's Colored Band," a slashing cake-walk composition by Davids and Meskill.

Two songs that are making a hit in The Great Game company are "Sadie Green" and "Best Gal I Ever Struck." The first is sung by George Rosener and the latter by Ed Raymond.

A big success at the Crystal Gardens is the new State song, "New York Forever," by Bidd e and Ben Jerome, and sung by Emma Carus. It is a rouser and full of American enthusiasm, as the words of the refrain clearly show.

The house of M. Witmark and Sons has recently made two important additions to its large staff. They are Eugene Ellsworth, composer, and La Touche Hancock, lyricist. Mr. Ellsworth has written many popular songs, his latest hits being "Little Red Riding-Hood," a story song, and "After Many Years," a beautiful ballad. La Touche Hancock has for some time been musical critic on a New York paper, and his understanding and appreciation of good lyrics, together with the many attractive songs he has already written, give assurance of his proving a very valuable addition to the Witmark staff.

Charlotte Guyer George in her coming tour of forty weeks will make a special feature of J. Adrian's song, "Tell Me Once Again," which she used with such signal success at Madison Square Garden with Duss' Orchestra.

Talbot and Le Roy are making good at every performance with "When All Goes Wrong," the song success of the Walrus company, of Pittsburgh and New York. The new professional offices of the Walrus Company in the Clipper Building, are the Mecca of many of the best singers, who have taken very kindly to their late songs. Among them may be mentioned "When All Goes Wrong," "My Sweet Ki Yi," "Tell Me Once Again," "When the Bluebirds Are in Tune," "Be Good or I'll Quit You," "Sweet, Bonny Nell," "My Sweetheart of Long Ago," "Ashamed of the Old Folks," "Summer Days," "I'm from Missouri, and You've Got to Show Me," and "Chasing the Butterfly." They also have two new songs in press which will soon be on the market, mention of which will appear later in these columns.

Professionals playing Pittsburgh will find it to their interest to visit the fine professional parlors of the Walrus Company, at 534 Smithfield Street, right in the heart of the theatrical district.

Joseph M. Hollander, formerly musical director of the John Kernell and Pete Baker company, is now located in the professional department of the Harry Von Tilzer Music Company.

Frederick V. Bowers, composer-singer, is meeting with continued success with Dockstader's Minstrels. The following appeared in the Rochester *Herald* last week: "Frederick V. Bowers and Lew Dockstader himself simply scored a series of hits in the first part. Everybody wanted to hear Mr. Bowers sing 'Always,' but he showed that he doesn't always have to sing his most popular song by winning a very enthusiastic recall with 'Every Day Is Sunshine When the Heart Beats True.'"

Three songs, which are scoring three separate and distinct hits in Gus Hill's "Royal Lilliputians Co.," are "Contrary Mary" "The Boys in the Gallery for Mine," and "Willie."

"Sadie Green" and "Best Gal I ever Struck" are receiving great ovations whenever sung on the Roof-Garden by the East Side baritone, Samuel Meltzer.

Robert H. Brennen, New York representative of the Walrus Music Company, 47 West Twenty-eighth Street, is responsible for the following notes:

"Just Press Your Lips to Mine" and "When All Goes Wrong" will be used by the Town Topics company during their coming tour.

Miss Lizzie Mulvey, the well-known artist, will use "Sweet Bonny Nell" and the famous comic song, "Pompton Plains is the Place for Me" in her new act.

Arthur Jackson, the well-known vaudeville favorite, will make a special feature of "When All Goes Wrong."

George Weller, of Reilly and Wood's Comedians, is singing the beautiful song, "Under Southern Skies."

May Fiske is singing John W. Bratton's "My Cosey Corner Girl," and also the ballad, "For Love of You."

George H. Diamond is singing the late John Stromberg's song, "Come Down My Evening Star."

Mildred Adams is featuring Heelan and Helf's waltz hit, "The Boys in the Gallery for Mine" with The White Slave company. As an encore number she is using "Good Morning Glory."

"Only You and I Love," a beautiful ballad just published by the Peerless Publishing Company, is running nip and tuck with "My Bessie's Wedding Day," both sung by J. Aldrich Libbey on his Western tour.

While a number of theatrical managers are tearing their hair at not being able to obtain that elusive commodity called "Booking" for their attractions, Manager Whitney, of When Johnny Comes Marching Home, has been obliged to engage two companies in order to supply the requests from out-of-town managers for the appearance of his attraction in their theatres.

The one and only interpolated number in The Burgomaster company is "Good Morning Glory" by Heelan and Helf.

Rose Johnsen writes from Denver, Col., that the most popular song in this season's repertoire, thus far, is Standish and Silberger's "Dear Rosalie." Miss Johnson is an excellent pianist, and also features J. A. Silberger's second Polonaise, "On the Beach," and "Laughing Eyes," the latest of this talented composer's efforts.

Cunningham and Lord, the comedians, are rehearsing the new song, "Mlle. New York."

Joe Edmunds will feature "Press Your Lips to Mine," using twelve pretty girls in the rendition of the song. Published by the Walrus Company.

All Philadelphia is loud in its praise of two numbers being rendered at the Willow Grove Park concert by John Phillip Sousa and his matchless band. These are the popular "Su Dance" and a new instrumental number, "Laughing Water."

A new song has been interpolated into The Sultan of Sulu, it is entitled "A Song of Yesterday." The words are by Rida Johnson Young, and the music by A. Heindl, who is one of the best writers of these semi-pathetic love songs in this country.

Jessie Mac Hall is singing with great success "Mah Starlight Sue," by William Gould.

Leo. H. White is singing a novel song with a moral. It is entitled "One Little Angry Word."

Hattie Williams, who has made a big hit in Leo Dietrichstein's play, Vivian's Papas, is shortly to introduce an unsophisticated girl song, "Just Plain Jane," into the farce. This song is like a rose; very fair on the surface, but underneath it has little thorns of unconventionality, which will—well, they won't hurt, but they will prove to be rather startling to the uninitiated.

Will S. Rising, the popular singing comedian, who made his first appearance for a number of years at a Broadway theatre, easily renewed his position among Broadway favorites by an artistic rendition of "Tony" in My Sweetheart, at Proctor's Fifth Avenue Theatre. He is singing a song by Harry Armstrong, "When You Have Time and Money," in a most charming manner. The last night he added a verse, anent "The Yacht-Race," which ran thus:

"In vain has Sir Thomes tried to lift the cup,
For he has time and money.
To win it, the *Reliance* would have to slow up,
And that would seem very funny.
Come over again, Tom, and try it once more.
For Captain Barr nailed the cup to the floor;
Bring over another *Shamrock*, number Four,
You may get the cup and our money.

REFRAIN.

"For he has time and money, and never knows trouble, or care,
He'll find a good time waiting, in America everywhere
For he's a jolly fellow, and jolly, his friends will all seem;
For he spends his time and money, 'mid the wearing of the green."

When The Girl from Dixie opens at Atlantic City next Monday, three songs will be heard. One, "Pansy Faces," is a new and original composition by William H. Penn, and is Irene Bentley's feature song. Another to be introduced by Al. Hart and an immense chorus is, "Love in an Orchard." The third, "Emelie Lou," is another number in Miss Bentley's repertoire. The latter two are the joint work of Woodward and Jerome.

Richard Bowers, the boy from Brooklyn, is making good with "Be Good or I'll Quit You."

Aline Crater, who has been engaged to play the part of the Lady Lunatic in The Wizard of Oz, has the most captivating song, written for her by Charles Noel Douglas and R. J. Dunlap, which will be interpolated for her use in the part. The song is entitled "That's Why Lisa Loved Him." It is a mock ballad of a semi-coster sort, which will start out to win the race for popularity on a new track, peculiarly its own.

Herbert Nonle is using "I'm Longing for You Sweetheart Day by Day."

Kek Schilling is singing a sweet darky lullaby, "Dream on Mah Little Honey," and he is making a hit with it in A Trip to Chinatown company.

Katherine Trayer writes the Peerless Publishing Company of her enormous success with the new song, "Ma Mornin' Glory Babe."

Irene Hermandez is singing the new song, "Because You Were an Old Sweetheart of Mine."

While The Beauty and the Beast is en tour, Fred Solomon, the masterly conductor of the production, will rehearse the company in Mother Goose, the big extravaganza. Mr. Solomon, as is well known in the profession, is an indefatigable worker, and besides his arduous task of conducting and rehearsing at the same time, he has managed to write some new and striking songs for the principals of his company. One, "The Time to Love," which will be sung by Violet Gillette, is said to be dainty and captivating and of the sort which clings. A dashing military number will be interpolated in The Beauty and the Beast, and a delightful romanza of his, "Dreams that Never Come True," will also be heard in that production.

Lee Orean Smith will arrive in New York next week, having closed his season at Holyoke, Mass., as musical director in Summer opera.

Adolph Ehrich, music buyer for the Stewart department store of Baltimore, died recently from a complication of diseases. He was widely known, and well liked among music publishers.

When Emma Carus re-enters the vaudeville ranks her repertoire will consist of three novel numbers, "Keep on a Shining, Silvery Moon" and "Willie," by Woodward and Jerome, and "The Boys in the Gallery for Mine," by Heelan and Helf. These songs, rendered by this inimitable artist, cannot fail to find favor everywhere.

"Beneath the Stars and Stripes" is one of the most successful numbers with Rader Brothers, the twin juvenile vocalists.

"I'm From Missouri and You've Got to Show Me" is certainly showing a mark that it will keep other comic songs hustling to equal. It is in the hands of numerous singers this season.

The Broadway Four are making a hit with "My Starlight Sue."

"Dear Rosalie" was introduced at the Madison Square Roof-Garden last week, and scored heavily.

Ren Shields and George Evans have signed to write exclusively for Charles K. Harris. Their contract is for a number of years. Mr. Harris has also arranged to publish the numbers used in the new production, "In the Good Old Summer Time."

Vess. L. Osborne, America's foremost banjoist, has just returned from abroad, having appeared before King Edward on Aug. 4. Mr. Osborne states that the King was partial to "Hiawatha," and demanded an encore.

William Gould, the popular comedian who wrote, "My Starlight Sue," has just completed a new song, entitled "Val of Vallejo," which song will be given in magnificent scenic setting in the prominent Broadway production. It is something new in atmosphere and idea. Almost everything he does may be counted on to make a tremendous hit.

Francklyn Wallace is singing Al. Trahern's story ballad, "They All Spoke Well of You."

Charles K. Harris, besides publishing the musical gems from The Runaways, has arranged to publish all numbers in the Flo Irwin show, also the numbers in Ella Wheeler Wilcox's new musical satire. He has also signed Frank G. Bryan, of The Funny Mr. Dooley company, and will publish his songs exclusively.

F. W. Vandersloot, of the Vandersloot Music Company, returned to Williamsport last week after several days in New York.

Blanche Ring and Billy Van are daily rehearsing two songs to be introduced in Miss Ring's new musical comedy, The Jersey Lily. They are "Mr. Wise" and "Everything is Different After the Show." Both are expected to score heavily. Another song to be interpolated is Heelan and Helf's serenade number, "On the Blue Zambeezie Shore."

"Sadie Green" waltz song, sung in the opening scene of The Great Game by George Rosener, has made a hit.

MUSIC PUBLISHERS.

LABOR DAY "IN SUNNY AFRICA."

Labor Day in the United States is celebrated as a day of rest, and is a gala day in every town, village, city and hamlet. Possibly the smaller cities make more of it than the larger ones; anyway, as a rule, in the smaller cities all of the bands, societies and organizations of all kinds turn out in a big street parade.

This year, instead of the bands featuring war songs, they featured the up-to-date popular songs and popular marches. One of the popular songs to receive the greatest amount of applause and attention this year was the clever jungle song, "In Sunny Africa." In many cases the bands played this song time and again in the line of march. The small boys along the line would join in and follow, and invariably sing the chorus with the band as they marched along. The glee clubs and social organizations also joined in the catchy chorus. "In Sunny Africa" is a peculiar song; that's why it is such a big hit. It differs from the popular waltz song, yet it isn't a typical coon song; it is best described as a jingle jungle song. Everybody likes it; everybody sings it, and, what is more, every one who has introduced it so far has made a pronounced hit with it. It will be a bigger favorite this season than ever.

Mr. Leo Feist, who publishes this catchy song, is in receipt of hundreds of letters every day from all over the country, assuring him of its success and stating that they intend to use this song this coming season. In New York city it is more popular than ever. The street pianos can be heard in all parts of the city, and that's the surest sign that a song is a hit.

If you have not received a copy yet now is a pretty good time to get it. Send to Mr. Leo Feist, 134 West Thirty-seventh Street, and he will be pleased to supply you with a copy and orchestration in any key you wish.

Remember the number, Feist Building, 134 West Thirty-seventh Street, New York.

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Their love remains the same;
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Although you were to blame,
They have laid away each token,
They're keeping them for you;
There's a group at home heartbroken,
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TRIUMPH FOR CHARLES K. HARRIS.

For several months past stories have appeared in newspapers throughout the country to the effect that Charles K. Harris had written a song for Adelina Patti, to sing during her forthcoming farewell tour of America, beginning at Carnegie Hall on Nov. 4. The stories were true as far as they went, for Mr. Harris had written the song, but it was not settled as a certainty that Madame Patti would sing it until her manager, Robert Grau, visited her at her castle in Wales, and had consulted with her about the matter. Mr. Grau carried the manuscripts of three songs written and composed by Mr. Harris, and after trying them the diva unhesitatingly selected "The Last Farewell," which she considered most appropriate. As soon as Mr. Grau reached his hotel he cabled to Mr. Harris the news that Madame Patti had accepted his song. It has been the dream of Mr. Harris' life to write a song for the greatest singer in the world, and now that his ambition is fulfilled, he is naturally elated, and he can hardly be blamed for feeling proud of the successful outcome of his endeavors.

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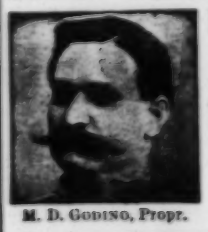

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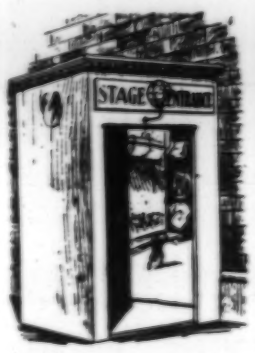

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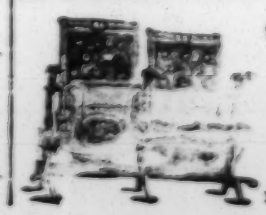

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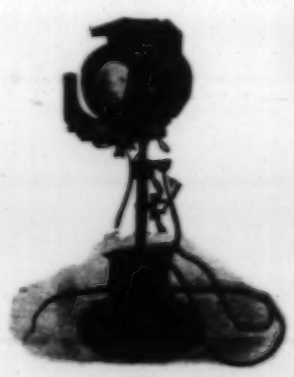

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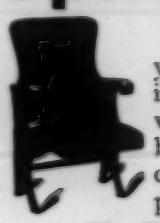

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